60c
JUNE

# VOGUE

## A BARGAIN IN CHIC
## 25 IDEAS

THE COOL CLEAN BLAZE OF
CATALONIAN WHITE

BEAUTY BULLETIN:
ONE FACE—3 MAKE-UPS

ARTICLES BY
Cleveland Amory
Shelagh Delaney
Ian Fleming
James Johnson Sweeney



ADVANCED
EDITION



# If you want swim caps to look like patent or straw,



# like a wig or a bonnet or a bouquet or a cloud or a



# mist..."U.S." has the golden touch. See?

See for yourself how that U.S. Rubber touch turns the swim cap into a sensation. Try it any of these wonderful ways (and there are more at your favorite store). Top, left to right: Mock patent 'Sleek Magic,' 4.98. Nylon straw 'Cabana,' 5.98. A dimensional 'Sea Wig,' 5.98. Center: 'Bonnie Bookay,' 9.98. Fringed 'Powder Puff,' 18.98. 'Florabunda,' 10.98. Bottom: Silvery 'Sea Mist,' 4.98. 'The Twist,' 5.98. And the 'Midas Touch,' 6.98. All styles in Average and Large sizes. Let "U.S." go to your head—and save your hairdo—as no other fashion cap can!

**The new swim caps by US RUBBER United States Rubber**

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# CRAIG/CRAELY



## Great American Dish

Salem, Massachusetts is famous for Codfish Steak and Johnny Cakes. Here's how to cook them:
1 medium size fresh codfish
1 lb. salt fat pork, corn meal
lemon juice, salt and pepper
Cut fish into 1½" thick steaks. Salt and let stand for two hours. Dice pork fat and fry. Dredge steaks with corn meal.
Fry steaks in smoking hot pork fat until dark brown on both sides. Serve with Johnny Cakes.

**Craig/Craely is famous for great American dresses. Here's what they're made of. The Craig, left, is an eagle pattern print in cranberry or blueberry cotton, 5 to 15 junior sizes, 20.00. The Craely, right, is mushroom, licorice, blueberry or cranberry Fortrel and Avron, 6 to 16 misses sizes, 20.00. At America's most tasteful stores or write Craig/Craely, 498 Seventh Avenue, New York, New York.**




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...with **"SCULPTURA"**—a feather-light bra-slip of ENKA nylon tricot and Lycra®. Perfect for underscoring airy summer fashions, slip features an opaque Enka nylon tricot skirt that's soft and gentle as a June breeze. Firm Lycra top has a lace and taffeta-lined bra. Easy-care, of course. White or black—so try one of each. Sizes: A cup 32 to 36, B cup 32 to 38, C cup 32 to 40 in short or average lengths. About $5, at fine stores everywhere.

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"WHERE YOU CAN BUY"—SEE LAST PAGE

JUNE, 1963

INCORPORATING VANITY FAIR

# VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President
Alexander Liberman, Editorial Director




HORST

COVER: The freshest, prettiest way to look summer, feel summer: cultivate a mood that's frankly grove-goddess . . . add a draught of colour straight from a cool wood. Here, for evening, shoulders rising, bare and polished, from a depth of ruffles—glade-green silk organza, scattered with white poplar leaves. The dress, longer than day-length, Empire-waisted, and lightly fitted in front, rippled into fullness at the back. A Leslie Morris design, made to order at Bergdorf Goodman. This season's kind of blondness: hair lightened, then delicately toned with Taupe Pearl, one of Clairol's new Pearl Creme Toners. Coif by Ruel of Coiffures Americana.

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JESSICA DAVES
Editorial Advisor

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'Bronze Lustre' is for the serious sun-lover who wants the deepest, darkest tan going. Tints and moisturizes *while* you tan. Now in 2 formulas: Regular 'Bronze Lustre' if you tan *easily*, and special *protective* formula for people who burn.

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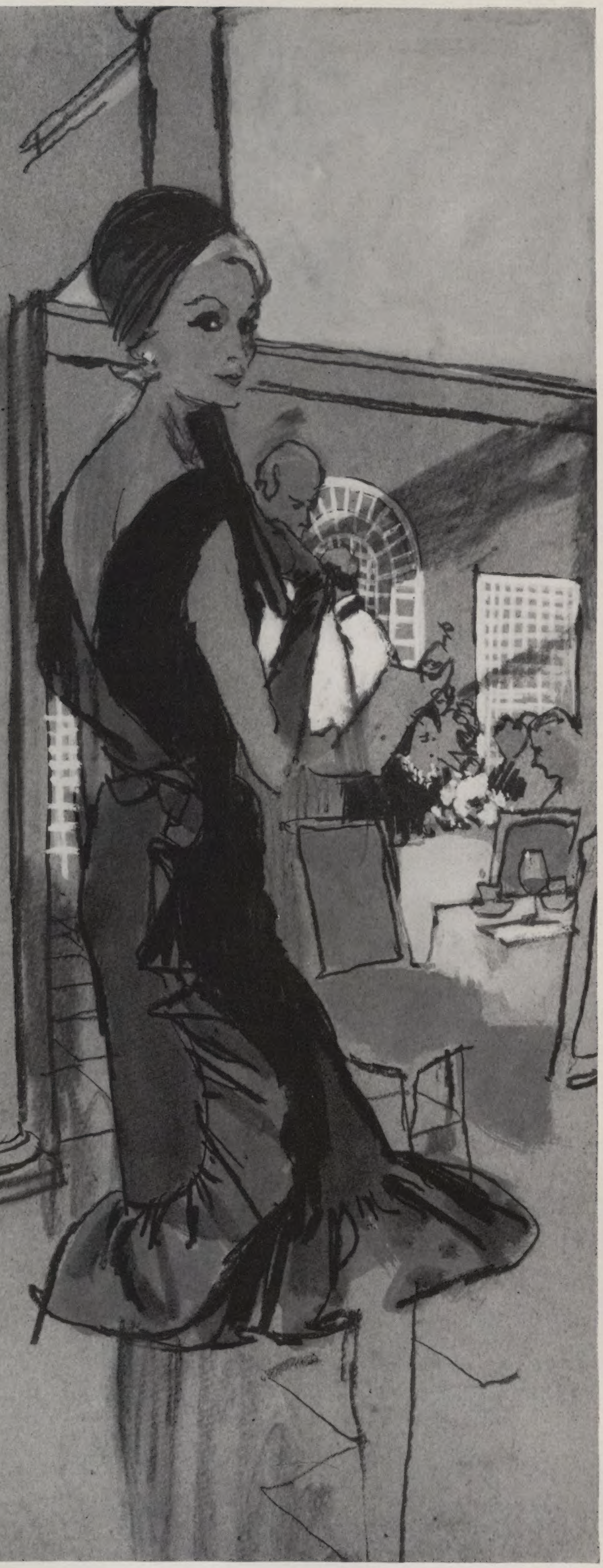
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TOWLE
SILVERSMITHS

Coming in strong: softly-vivid lips against a honey-pale tan!

# 'tints al fresco'

5 smashingly-new 'ULTIMA' lipsticks in 5 summer-elegant shades

The sweet surprise of a vivid mouth in a honeybisque face...this is the this-minute 'ULTIMA' look. The delicious details: 'Ultima' lipstick, (sumptuous, moisturizing, tender-textured) in 'Tints Al Fresco'; 'Ultima' Tuscan Beige Foundation and Powder; Honey Amber 'Blush-On.' Out-and-out the most ravishing new look of Summer!




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Dedicated to the woman who spends a lifetime living up to her potential.




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# *ANTRON®, a new nylon, makes jersey richer, more radiant than ever*

*Paisley, paired—a no-sleeve little dress under a newly sleeved overblouse in summer's favorite jersey "Antron". Light. Supple. Shape-keeping. Washes, dries in seconds. And glows softly on its way! Green/gold, navy/olive, navy/cranberry. 8-18. About $35. Lord & Taylor, N.Y. & branches; Famous-Barr Co., St. Louis; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Co., West Coast. By* **ROBERT PETERS.**

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by COPPERTONE®




YOU'D EXPECT ONLY COPPERTONE to bring you this luxurious new suntan body lotion . . . to help you achieve a dramatic golden tan while conditioning your skin to breath-taking loveliness. A tawny, vibrant tan—with skin soft, smooth, alluring. Royal Blend by Coppertone is a fabulous blending of moisturizing, protective elements never before combined in a suntan lotion. Provocatively fragrant. Seven ways wonderful. Yet it costs so little more. Royal Blend can make you a sun goddess.

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# AT LAST! A NO-MESS, NO-DRIP WAY TO COLOR YOUR HAIR!




## color foam by Du Barry®

### Now add color to your hair with "push-button" ease. *Pfffft*....it even comes out foam.

With your eyes wide open, now sit in front of your mirror and, with the same ease you change your makeup, bring exciting new beauty and shimmering highlights to your hair. You'll blend in gray with new perfection, too—all with the push of a button. No mess . . . no drip . . . no run.

COLOR FOAM goes on in minutes. stays on for shampoo after shampoo. Ten flattering colors to choose from. All leave your hair looking and feeling soft, natural, and delightfully manageable. For that beautiful bright new look your hairdresser knows so well . . . use COLOR FOAM.

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**the story behind this** is a pretty daring one... the back scoops low, and is filled in (sort of) with straps. by suzy perette, in black acetate-and-rayon crêpe, sizes 8 to 16. **40.00**

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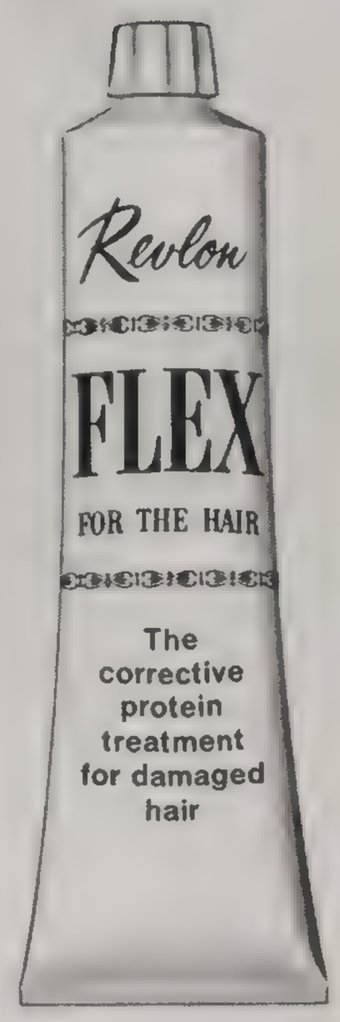
over-tinted hair? | dried-out hair? | over-permanented hair? | over-teased hair? | sun-bleached hair?

# Great new protein discovery solves today's major hair-damage problems!



**Proved for 5 years in beauty salons! Now yours for corrective home treatment—new FLEX restores bounce, body and sheen!**

You won't believe the change in your hair! Creamy new 'FLEX' reconditions your hair with vital protein—actually reinforces damaged areas. Lifeless hair acts alive again! Dry, brittle, spongy hair responds dramatically. Split ends? No problem now! Even hair that's bleached straw-dry turns silky! And 'FLEX' is easy to use. All you need for a complete professional treatment are your own two hands. No messy steam caps or heat. Results are immediate! No other kind of treatment can do so many good things for your hair. This is a Revlon promise!




Large 4-oz. squeeze-plastic tube 2.00 plus tax

*'FLEX' by Revlon*

From the world's most renowned cosmetic research laboratories

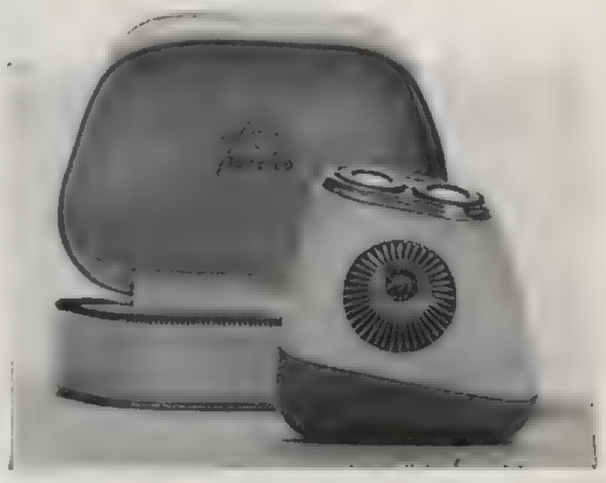


*The most comfortable way to shave close and clean. The new Lady Norelco with rotary blades.*

# The new Lady Norelco with twelve tiny hidden rotary blades shaves smooth with no razor cuts

You never see them . . . never touch them . . . yet Lady Norelco has twelve tiny *hidden* rotary blades that *stroke* off every last hair in one safe, sure, continuous motion. How delightfully smooth they leave your legs! You'll never handle a treacherous razor blade again. And what a wonderful difference from the old-fashioned skin-scraping way of shaving. It's the marvelous rotary action of Lady Norelco that makes the difference. Ask for the new Lady Norelco . . . the only shaver with the twelve tiny *hidden* rotary blades that shave smooth with no razor cuts.

NEW Lady Norelco®



New Lady Norelco Shaver 20L/SC9010. At a new low price! Now in a pretty, packable white zippered pouch. 110 volts (AC/DC).

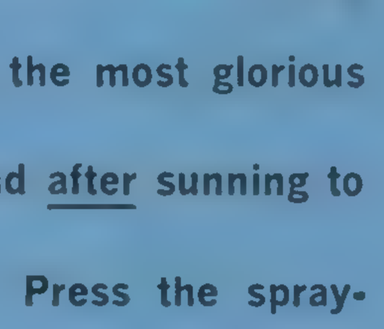
NORTH AMERICAN PHILIPS COMPANY, INC., 100 East 42nd Street, New York 17, New York. Makers of the Norelco Speedshaver®, world's largest-selling man's shaver. Norelco is known as PhiliShave in Canada and throughout the rest of the free world.



# Estée Lauder

## SUN SOUCI

Bronzing Foam is a new during-and-after cream to use during sunning for the most glorious tan ever—and after sunning to maintain it. Press the spray-button, then foam on Sun Souci all over. It absorbs in seconds, smoothly and greaselessly. It keeps your skin in-the-silk of condition while it prevents burns, dryness, peeling. 6 oz. Aerosol, 2.50 plus tax.



COOOOL!

Revlon's fashionable frosteds




If it's the finest in cosmetics it's by Revlon

# MEN FROM A TO Z

No one has mistaken us for Dr. Margaret Mead, especially, but we think we can make this sociological observation: what's happening to the looks of Americans of the male sect is pretty fascinating. Some of the changes are debatable; but some are great—and of the great-good-news category, we think it's dandy that men want to smell delicious. Appetizingness is no skin off anyone's nose, after all—and because it isn't, there's been a tremendous boom in the sale and use of men's toiletries. Nearly $55,000,000 were spent last year in the after-shave market alone (and you know what after-shave lotion is: it's SCENT). As for the outbreak in major cities of—let's not mince words—*salon* barbershops with the looks-styling know-how of a good and determined beauty salon, we can only quote the experience of a friend of ours who spent two hours and $25 at Sebring's barbershop-salon in Los Angeles having his hair washed, thoughtfully cut and programmed. He went into the barbershop a great guy and came out a great guy who looked like Gregory Peck—a change for which his wife did not despise him. There was (besides a better-looking head of hair to look at) something further to enchant: his first words to his wife were, "I'll never again ask you why you spend so much money going to the hairdresser. . . . Go." And now, about men's toiletries, A to Z:

**A**—Arden for men: new Sandalwood—cool woods and lavender—in everything from cologne to deodorant.

Avon: De Luxe for Men—a spicy after-shave lotion in an aerosol dispenser.

**B**—Balenciaga: Eau de Balenciaga—herbs et wildflowers, we'd say, in an aerosol dispenser.

Balmain: Monsieur Balmain—yellow felt wraps up a citrus cologne underscored with verbena.

Bergdorf Goodman: a cologne, Greenwood—and smelling just like it. Ferns, moss and a touch of lavender. Bacchus: a champagne bottle of lemony after shave or shower lotion.

Blair, Charles: Mister Paris—a sandalwood touch at the end of a shave just to freshen.

Bronzini: Special Formula—wears as well as the Russian leather that forms its base, but never cloyingly. Crisp, fresh in both cologne and after-shave lotion.

**C**—Caron: After shave or bath—Pour Un Homme. Lavender with verve. Royal Bain de Champagne—more champagne bottles. This time for in as well as after the bath.

Carven: Eau de Vétiver—the root was Marco Polo's find. Cologne—to pour or to spray.

Caswell-Massey: Tricorn—sandalwood-based cologne, et cetera . . . all brisk, clear, cool.

Chanel: A gentleman's Cologne—citrus overtones with a base as modern as Chanel herself.

Chess, Mary: Chessmen—White Knight—bright spice with a whiff of verbena. Teamed with Black Knight—the warm spice of a forest at 2 P.M. Both in cologne and soap.

Colonia: 4711—Top secret oils, one of the citrus family, are at its root—clean, cooling.

Corday: Jet for Jentlemen—citron with staying power—the grasp that means something special through the summer. Cologne and after-shave lotion.

Coty—Cologne for Men—whiff of lavender in a gilt flask with a skim of lemon verbena.

**D**—D'Albret: Messire—a range of liquid refreshments with an open-air citrus tang.

Dana: Canoe—the crack of sails and the sting of sea in a great cologne. (See page 109.)

Dior: Eau de Cologne Fraîche—exactly that in a frosty blend. Bottle or spray.

D'Orsay: du Chevalier—soap, after-shave lotion, and cologne. Essentially citrus in black and white Paisley-covered bottles.

Dunhill: Spray Rum—fresh Bay Rum in a new brown and gold aerosol.

**F**—Fabergé: two men's lotions—Aphrodisia and Woodhue; the latter, fern cooled.

**G**—Givenchy: Monsieur de Givenchy—amber and sandalwood blended in a cologne.

Guerlain: Vétiver—a spicy cologne from vetiver root. Verveine—cologne with a verbena base. Extra Dry For Men; a lemony clarity. First cousin to Impériale Cologne. Both of the latter made their first appearance for the Empress Eugénie.

**H**—Houparco: H Pour Homme—royal fern and forest in cologne, lotion, soap and powder.

**I**—Izod: lemons and limes bottled, like the best Chianti, in imported reed-covered decanters. Cologne or after-shave lotion.

**K**—Kings Men: After-shave lotion—lightly lavender. Thistle & Plaid Cologne; wooded spice.

**L**—Lancôme: Men's Cologne Lavandes—almost anything found where you can't see the trees for the forest—blended in blue.

Lanvin: Monsieur Lanvin—"Vetyver" is warmth with a freshness to it and never a floral note. Vetiver root, of course, at its base. "Lavande"—Alpine freshness. Both of these are colognes. For news of a third scent—Figaro, see page 20.

Lenthéric: Lenthéric for Men in an after shave of spiced lavender, and two citrus-based colognes: Eau de Cologne is crisp: Tanbark, woodsy.

Lubin: Gin Fizz—just as reviving. With a miniature flask to tuck in on the road.

**M**—Matchabelli: Black Watch—leather, tobacco, through a woody screen.

Mem: English Leather—well-named and polished with lemon. (Continued on page 28)




**Who's the lady with the V Complex ?**

**It's you**...when you discover all that's going on in this one little jar—a complex of five skin care essentials master-minded by

Fabergé

Crème de V  Lait de V  Pâté de V  Eau de V  Savon de V

# Whatever you wear,




wear it with

The new fragrance by Yardley

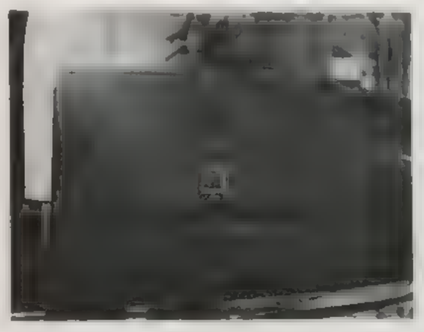

MEN FROM A TO Z

(Continued from page 18)

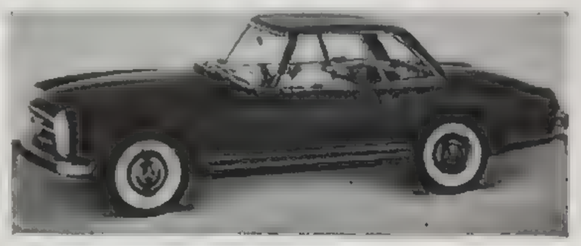



MIEHLMANN

**M**—Monsieur Lanvin has tricked the psyche; tricked it as never before. In Figaro, the newest Lanvin scent for men, what's been captured (alive) is the scent of *new-mown grass*. Truly. Give the cologne a few minutes to develop on the skin, and there's absolutely no missing the point: if you were to stand on a putting-green at seven in the morning, you couldn't smell a more convincingly grassy smell. We now look forward to the day when Lanvin accomplishes the next men's-toiletries breakthrough—the smell of money. Meanwhile, there's Figaro to enjoy (and do your lawn for you) in cologne, after-shave lotion, talc, and soap. Some herbs are in it for extra punch, extra brawniness.



**M** is for man's night case; this tucks neatly under a plane seat. Comes from T. Anthony at 722 Madison Avenue, New York 21.



**M** is also for Mercedes-Benz; this dashing new 230 SL sports car. Orders taken now for October delivery.

(More men—A to Z—on page 28)

## Colorful Whites by Evan-Picone

**See them on the facing page →**

**Buy them in:**

Akron, Ohio—M. O'Neil Company
Albany, N. Y.—Honigsbaum
Albuquerque, N. Mex.—Arden's
Alice, Tex.—Charle'-Verde
Allentown, Pa.—Zollinger-Harned
Amarillo, Tex.—Mr. G
Amherst, N. Y.—Jenss Bros.
Asheville, N. C.—Ivey's
Auburn, N. Y.—Kalet's
Aurora Village, Wash.—Casual-Aire
Baltimore, Md.—Hecht Company
Baton Rouge, La.—Dottie's
Bellevue, Wash.—Casual-Aire
Berwyn, Ill.—Bernard's
Binghamton, N. Y.—Meyers
Boston, Mass.—Jay's
Boston, Mass.—Jordan Marsh
Bradenton, Fla.—Montgomery Roberts
Canton, Ohio—Stern and Mann
Charleston, S. C.—Berlin Bros.
Charleston, W. Va.—The Diamond
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Framingham, Mass.—Jordan Marsh
Garden City, R. I.—The Patio
Glens Falls, N. Y.—Honigsbaum
Guilford, Conn.—Fred Phipps
Gulfport, Miss.—Northrop's
Hamden Plaza, Conn.—Fred Phipps
Hanford, Calif.—Mirviss
Henderson, Ky.—Bohn's
Jackson, Miss.—Frances Pepper
Jackson, Tenn.—Kisber's
Jacksonville, Fla.—May Co.
Kingsport, Tenn.—Conley E. Morris
Knoxville, Tenn.—Conley E. Morris
LaJolla, Calif.—Eva-Jon Shop
Laredo, Tex.—August C. Richter
Las Vegas, Nev.—Lanz
Leawood, Kans.—Jays Ltd.
Lewiston, Maine—Ward's
Long Beach, Calif.—Greta's
W. Los Angeles, Calif.—Bullock's Westwood
Malden, Mass.—Jordan Marsh
Manhasset, N. Y.—Sport & Style
Memphis, Tenn.—Lowenstein's
Memphis, Tenn.—Suburbia
Mentor, Ohio—Fadel's
Midland, Tex.—Treasure Shop
Millington, Tenn.—Cunningham's
Minneapolis, Minn.—Powers
Monroe, La.—Letha's
Mountain Brook, Ala.—Village Shop
Moses Lake, Wash.—Lee Ann's
New Haven, Conn.—Fred Phipps
Nashville, Tenn.—Cain Sloan
Oak Ridge, Tenn.—Conley E. Morris
Oregon City, Oreg.—L'ance Apparel
Orlando, Fla.—Jordan Marsh
Oxnard, Calif.—The Charlotte Shop
Palace Verdes Estates, Calif.—Plain & Fancy
Pasadena, Calif.—Bullock's Pasadena
Parkersburg, W. Va.—Embees
Pawtucket, R. I.—Peerless Co.
Peabody, Mass.—Jordan Marsh
Pensacola, Fla.—Bon Marche
Philadelphia, Pa.—B. F. Dewees
Phoenix, Ariz.—Goldwaters
Pittsfield, Mass.—England Bros.
Plainview, Tex.—Roach Apparel
Port Angeles, Wash.—Adel's
Portland, Maine—Porteous, Mitchell & Braun
Portland, Oreg.—Best's Apparel
Portland, Oreg.—Charles F. Berg
Providence, R. I.—The Patio
Providence, R. I.—Peerless Co.
Providence, R. I.—The Shepard Co.
Quincy, Mass.—The Sweater Shop
Richmond, Va.—Mortimer's
Richmond, Va.—Thalheimer's
Rochester, N. Y.—B. Forman
Rochester, N. Y.—Sibley, Lindsay Curr
Sacramento, Calif.—Ransohoff's
Saginaw, Mich.—Ferris Bros.
Salem, Oreg.—Johnson's
Salisbury, Md.—Anny Godsey
San Antonio, Tex.—Frost Bros.
San Bernardino, Calif.—Francis Shop
San Francisco, Calif.—Ransohoff's
Santa Monica, Calif.—The Jerry Brills
Sarasota, Fla.—Montgomery Roberts
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# Colorful Whites by

# Evan-Picone

E-P has piqués. Sprightly, white, washable separates wedded to each other by bands of gay, captivating colorfast color (make the combinations that suit you best).

On our colorful figure: the yellow egg shell $8. White A line $12. Banded cardigan $15. Shown on Thonet tree top left: Shift $18. Shirt banded jacket $15.
With white sheath skirt $10. Right: color banded white egg shell $10. Bottom: Beach skirt $15. Prices slightly higher on West Coast

Bonwit Teller, all stores / Neusteter's, Denver / Filene's, Boston / Kaufmann's, Pittsburgh / Stix, Baer & Fuller, St. Louis / John Wanamaker, Philadelphia / Woodward & Lothrop, Washington, D. C.



**for the lass with the delicate skin...**

MORE THAN JUST GLAMOROUS COSMETICS

New Almay is exquisite make-up
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DIVISION OF SCHIEFFELIN & CO., NEW YORK 3, N. Y.



. . . so glamorous you have to be told they're Hypo-Allergenic.


# A BARGAIN IN CHIC

**Days: More for the Money**





Two day looks, here, to have for sound fashion reasons—and change from a hundred dollar bill. **$30** worth of stormy sea colours, calm lines, above. Skirt, pull-over with this season's set-in cap sleeve. In jersey of Antron nylon, blue and green swirled on white. By Round Tree. De Pinna; Sakowitz. Handkerchief-creased fedora by Adolfo. **$28** way to stir up a breeze in the city, left. Spattering of cocoa on white, with a swing of soft pleats; bloused top, tied with a cord belt. By Mancini, in jersey of Antron nylon. Bergdorf Goodman; Bullock's-Wilshire.



Just lie there...
MAX FACTOR'S new
Suntan Lotion
turns you
# CALIFORNIA BRONZE

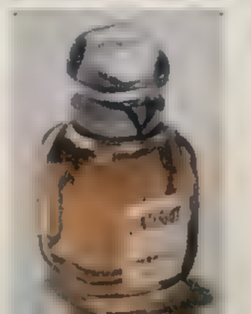
It happens so naturally. Let the sun's bronzing fingers caress you with color... safely, surely, gently. New "C-Screen," developed under intense Pacific Ocean sunshine and tested on beaches the world around, filters out burning rays. Unique, greaseless body-lotion formula softens and supples your skin as you bask. So, just lie there. Let nature (and Max Factor's genius for skin care) take its course to fashion's favorite shade in the sun... California Bronze. 4-ounce bottle, $1.35

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AUDREY HEPBURN, STARRING IN "PARIS WHEN IT SIZZLES," A PARAMOUNT PICTURES RELEASE



Once she was the only woman in the world allowed to wear this perfume. L'Interdit. Created by Givenchy for Audrey Hepburn.



(Advertisement)

**L'Aiglon** An enchantment of summer flowers: pure silk, pure bliss! Blissful colors: orange/rose/yellow; blue/green/olive; green/olive/gold. Sizes 8 to 18. $29.95.




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ANYTHING CAN HAPPEN
WHEN YOU WEAR FAME

FAME
de CORDAY




PERFUME CREATED, BOTTLED, SEALED IN FRANCE. 6.50 to 35.00.

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**The flavor of Hong Kong**



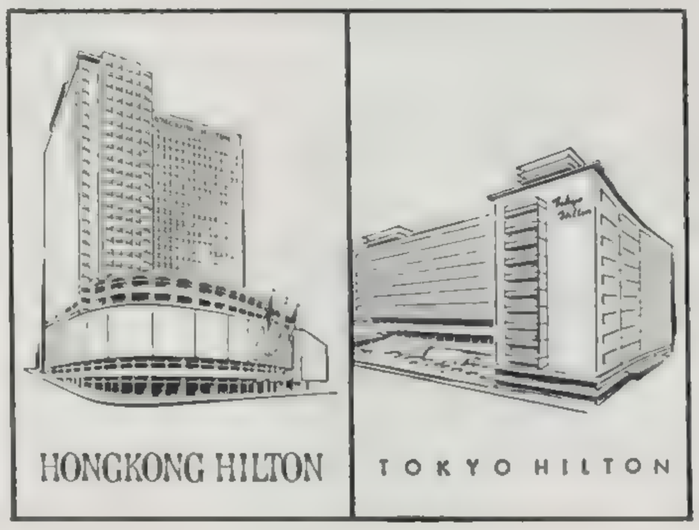
**The exotic charm of Tokyo**

# And all the comforts of Hilton

The new Hongkong Hilton lets you eat your Yoke Laan Kai and have it too. It's right at the heart of the social and business life of Hong Kong; its atmosphere couldn't be more oriental. Yet it gives you all the cosmopolitan comforts that have made Hilton Hotels world-famous. Air-conditioning, a swimming pool, lavish furnishings, wide choice of cuisine, impeccable service. There's even a brigantine for harbour cruises.

The new Tokyo Hilton also offers you exotic oriental life and international comfort. The Sukiyaki is perfect. So are the steaks. Like every Hilton Hotel, it gives you an exciting insight into the local way of life—with all the comforts of Hilton.

For reservations, see your travel agent, or phone any Hilton Hotel or Hilton Reservation Office (see telephone directory).




**Take the BOAC jet bridge to the Orient.** The only same-plane service from New York, via San Francisco, Honolulu and Tokyo, to Hong Kong. Stopovers en route at no extra airfare. You fly all the way in a Rolls-Royce 707 Jetliner. The Cabin Service is a dashing blend of impeccable British and delicate oriental (your stewardesses are Chinese, Japanese and British). All over the world...BOAC takes good care of you.

Hilton Hotels International
CONRAD N HILTON, PRESIDENT

# TRAVEL TIPS

from *Colette d'Orsay*



AIR FRANCE
TRAVEL ADVISOR

**ARE YOU MISSING THE GREATEST TRAVEL SECRET OF THEM ALL?**

Do you long to do the Continent this year—and like a really knowing traveler? Done! With AIR FRANCE GROUP ECONOMY FARES.

The fascinating fact is, Air France trims a tidy sum from your jet fare to Europe when you fly "Group."

For example: *REGULAR JET FARE,* ROUND TRIP, NEW YORK TO PARIS—$554.80. *GROUP ECONOMY FARE*, NEW YORK TO PARIS—$339.00. SAVINGS—$215.80!* Here's how it works: A qualified group of 25 or more people traveling together can jet to Europe, *round trip,* on our Group Economy Fares (except during peak season). Almost any kind of group is eligible as long as it is not formed for travel. And the group must have been in existence at least 6 months before departure.

It's fun to fly "Group." You get extra stops—*at no extra cost*—when all of you stop over in the same cities at the same time. Your Group Economy Fare to Paris, for example, also gives you London, Amsterdam, Brussels—a trip you'll treasure for a long time—or at least until next year, when Air France Group Economy Fares lure you off in another adventurous direction. To the Mediterranean. The Greek Islands. Egypt. Athens. And, as always, you'll love the money saved—all the better to spend it on something you really can't do without (a boutique specialty from Paris, Murano glass from Italy, Sèvres from the Flea Market).

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*Fares subject to change and subject to government approval.

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City_____ Zone_____
State_____

63-V-5


## MEN FROM A TO Z

(Continued from page 20)

Millot: Partner—lemon-laden cologne from France.

Molyneux: Alliance—bath oil in alliance with talcum powder and cologne. All based on lavender. Trois Couronnes—Cologne with a lemony outlook.

Myers, Carmel: Formale—a crisp blend with citrus tones. London Lyme—also citrus but, of course, lime. Aerated colognes.

Myrurgia: Cologne with an elusive almost-not-there quality to it. Very lightly sandalwood with a wildflower or two putting in an unexpected appearance.

**N**—Naté, Jean: After-shave lotion and powder coming through clearly in a nice lemony way.

**P**—Patou: Monsieur Net Eau de Cologne—vetiver again, underscoring lemon this time.

**R**—Revlon: That Man—wooded and ambered cologne in bottle or vinyl aerosol for travel.

Ricci: Eau de Toilette—blended groves; fresh, clear.

Rochas: Moustache—a blend of things women follow (good leather, tobacco, et al). Cologne and after-shave in a metered aerosol.

**S**—Schiaparelli: Snuff—gingery tweed in a full range.

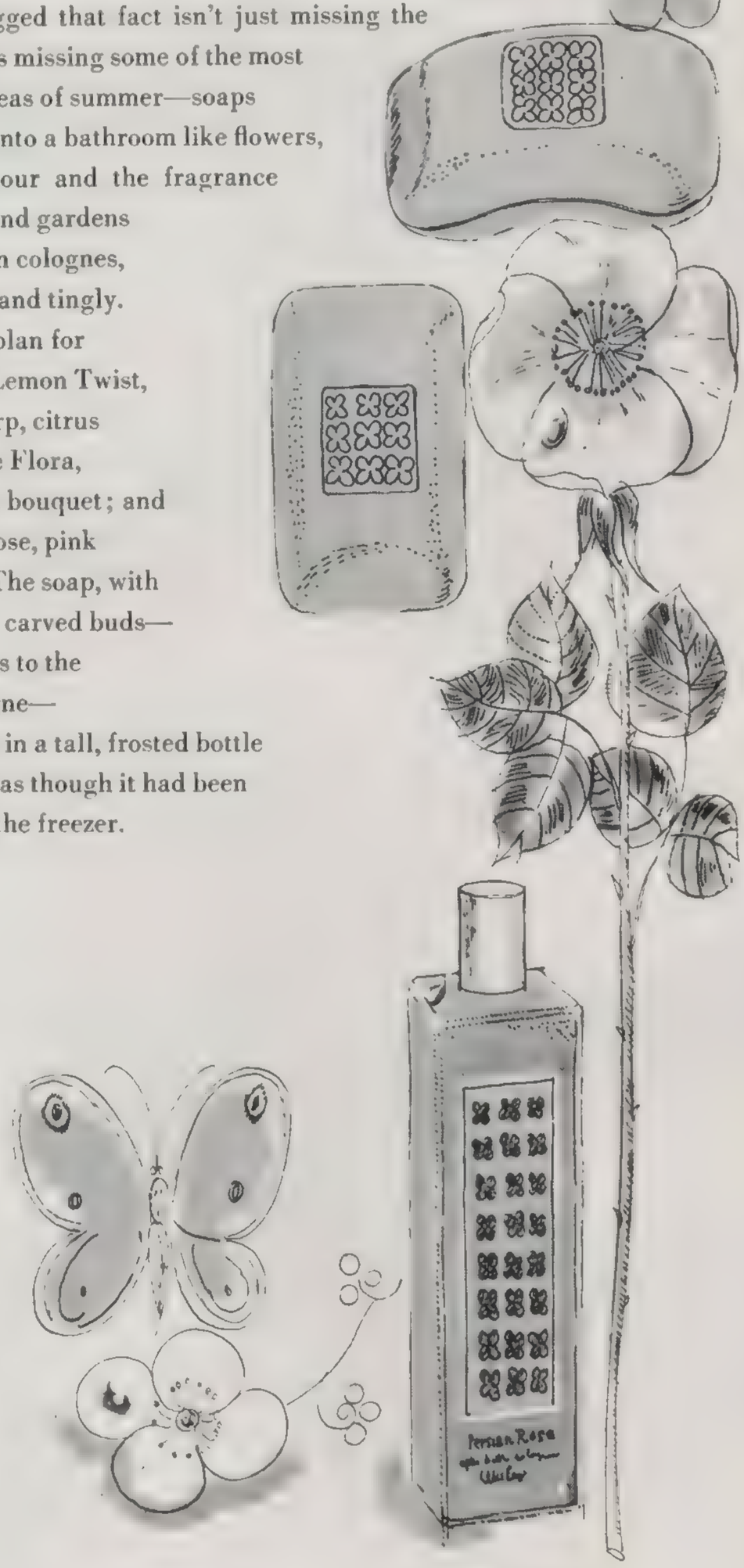
Shulton: Old Spice—Fresh air and lemons, all the way down the line. Also York Town—smoke and woods lightened with citrus. Cologne, after-shave lotion, talc, and aerosol deodorant.

**Y**—Yardley: Cologne for Men—bright, clear lavender. Regular bottle or a walnut-capped gilt flask.

**Z**—No one on this scent yet.

# THE SUMMER BATH: EXTRA SPLASHES

Delicious is what baths are now. And the woman who hasn't twigged that fact isn't just missing the point. She's missing some of the most reviving ideas of summer—soaps that come into a bathroom like flowers, full of colour and the fragrance of groves and gardens . . . clued-in colognes, light, cool and tingly. Wrisley's plan for summer: Lemon Twist, with a sharp, citrus tang; Blue Flora, a fresh-cut bouquet; and Persian Rose, pink and cool. The soap, with a badge of carved buds—three cakes to the box. Cologne—six ounces in a tall, frosted bottle that looks as though it had been chilled in the freezer.




RAY PORTER

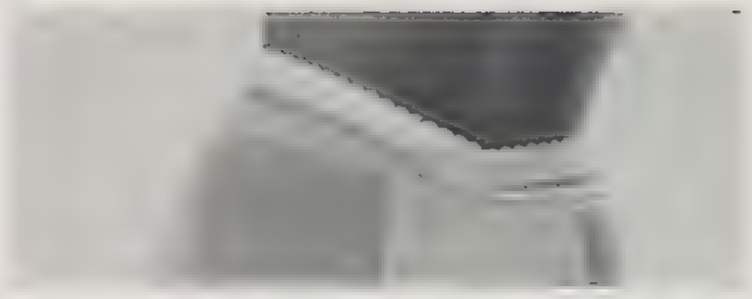
for night light and suntan...a new Study in Bronze

# THE SUMMER EVENING LOOK

## by Estée Lauder

The unique radiance of Estée Lauder's Evening Collection is currently a "must" with so many women that she adds a new summertime iridescence for the hours after dark. Especially effective on a suntan, it burnishes the skin with delicate bronzy brightness—softening and refracting the glow of lights at night. Estée Lauder's Summer Evening make-up is a Study in Bronze—from pale bronze Evening make-up to russet bronze Lipstick. Together, they bring a sun-dipped beauty into radiant midnight focus.





New...self-adjusting back*



# Liberté!

**no zipper, no hooks, no bones...**

Glide into a free-and-fashionable figure instantly! Liberté's exclusive Criss-Cross Back* moves smoothly as you move... with no binding bulge, no zipper or digging hooks. All in sheer-but-firm Lycra®, with reinforced hip control, front and back panels to slim you four ways at once! Beautifully embellished with lace and satin applique. Left: Long-Leg Panty with lacy scallops, hidden adjustable garters. Small, medium, large. $13.50. Bra: Lace, net and elastic Lycra® with youthful undercup support that never loses shape. B and C cups. $5.95. D cup, $6.95. Right: Corselette with beautiful uplift ...low-plunging back. B and C cups. $18.50. (Not illustrated: Girdle, $10.95—Regular Panty, $12.50.) All styles in Black or White. At fine stores everywhere or write Lady Marlene, 20 W. 33 St., N. Y. 1 • Los Angeles • Chicago • Miami • London.

*PAT. PEND.

# Lady Marlene

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for a glamorous Tahitian tan

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COMPLETE $2 PLUS TAX

LACE: 100% NYLON; LYCRA: ACETATE POLYESTER, SPANDEX, NYLON



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**The Aristocrat of Fine Corsetry**

Small wonder: a mere wisp of a décolleté strapless bandeau of elegant Imported French nylon lace that molds you as you wish, with such gentle security! Lightly underwired. This charming bra features Cordé's exclusive patented 'Give and Take' Bra cups with elastic inserts that adjust magically to your every motion. With Lycra® leno back. Style 853. White or Black. B and C Cups, Sizes 32 to 38. D Cup, Sizes 32 to 40. $8.95.

CORDÉ DE PARIE , INC.
102 Madison Avenue, New York 16.




# BEAUTY CHECKOUT

**Reducing-class dropouts** We're more than a little leery of anything that could be interpreted as magazine playing doctor, but we have a special point to make after checking on some of the women we know who've gone the gonadotrophin route to weight-reduction. In the latter, an interesting endocrinological treatment in which a series of injections are given to inhibit the appetite, absolute adherence to specified diet is a must. Diet cheating, in fact, is said to boomerang and cause a weight-gain beyond a normal gain. This is the checkout: one of the few New York City practitioners of this form of treatment has recently given up all but seven of his weight-reduction patients. Only those seven, it seems, are consistently good enough about the diet portion of the treatment to justify the doctor's time spent in their behalf; the others cheat like mad. . . . Our point, of course, is this: there still is no diet without *diet;* no weight-loss without a cut of food-intake. . . .

**Eating their way west** Meanwhile in another part of the continent, how are they eating (and looking) these days? Simply splendidly, we find. Nutrition-sense is second nature in Los Angeles now, and the second generation—daughters of the women who Discovered Nutrition for Beauty in such a big way—make no drama whatever of their habit of eating good food. Cheese, salad, wheat germ, fresh fruits, vegetables, dark breads appear to be their dish, automatically. . . . The newest Go item on the Los Angeles food list is something called Kefir. A thinnish yoghurt sold and used by the quart, it's delivered with the milk in the morning by the Alta-Dena Dairy—which leaves some 10,000 quarts of it on doorsteps every day. . . .

**Wiglet poll** How useful do you find your hairpiece; how often do you put it on? We put the question to more than a dozen smart women and found this: some disappointment (and therefore less than steady use) whenever the hairpiece was one in need of frequent appointments at the hairdresser's; wild enthusiasm (and therefore steady use) in the case of the self-tending hairpiece. Most useful, most adored wiglet in the poll turned out to be a thick but simple fall of hair. Streaked slightly, built on a four-inches-by-three-inches scrap of net, it's pinned on where an Alice-in-Wonderland band goes (four bobby pins do it), then covered by the wearer's own forelock. When it's not in use, the wiglet resets itself by being rolled up like a little carpet, and staying rolled in a hairnet or plastic bag. . . .

**Nacré nail-how** How does one go about getting the look of slightly-pearly, slightly-silvery uncoloured fingernails—one of the looks Vogue likes for nails for now. Several ways; choice depends upon the quality or quirkiness of one's fingernails and the colour and condition of the hands. If your nails are quite smooth, well-ovalled, not discoloured: buff first, then use one coat of Revlon's Firma-nail (a silvered base) and top it with clear polish. For more silveriness, Dior's Lacquer 002, covered with a coat of Lacquer 001. Or, for more sparkle, L'Oréal Satina Stardust topcoat. . . . If your fingernails are moderately well-shaped, only moderately ridged: buff first, then put on any clear nail enamel base and top this with one coat of Max Factor's Fashion Matte Base. When this dries to a milky finish, give it a glass-enclosure of either colourless nail enamel or clear natural polish. . . . For nails that need coverage, "flattening," in other words, help: buff first, then use one of the opaque polishes that fake the colour of skin; one or two coats of L'Oréal Pink Ivory; or one coat of Fabergé nude enamel. . . . And Revlon's Butter Pecan, although it's on a brown-gold wave-length, should be considered this summer: it's a shade smart European women are wearing. . . .

Cool a bottle of Elizabeth Arden's Blue Grass—twine snow flowers in your tresses. This will be a summer to remember.



Elizabeth Arden's Summer Blue Grass Collection includes Hair Spray, 1.75; Flower Mist, 3.00 and 5.00; Perfume Mist, 6.00;

Hand Lotion, 1.25, 2.25 and 4.25; Dusting Powder, 3.00; and Perfume, 6.00 to 50.00. Prices plus tax. Available in fine stores in America and all over the world.

Elizabeth Arden

© 1963 ELIZABETH ARDEN




**WHERE:** Cannes, The French Riviera

**WHO:** Renauld of France (and friends)

**WHAT:** Première of THE BIKINI from Renauld's exciting new collection of Gala Spectaculars for 1963!

Regardez! THE BIKINI—the provocative new French shape in sunglasses—slim, symmetrical and terribly avant-garde! Note the flattering contour frames . . . beautifully plated with 18 kt. gold. Gala Spectaculars are the original handcrafted wraparounds . . . already a fashion classic! The optically-perfect Orama IV lenses give glamorous protection from ultraviolet rays and are distortion-free, shatterproof, featherlight. Selection of lens colors? . . . très terrifique! With continental case, $15.00 at finer stores. (Also shown above: THE INTERNATIONAL, $15.00.)

# Gala Spectaculars

1 RUE DE CASTIGLIONE, PARIS 1er • 1290 AVENUE OF THE AMERICAS, NEW YORK **BY RENAULD OF FRANCE**©1963




## Hair color so natural only her hairdresser knows for sure!™

**Are mothers getting younger** or do they just look that way! She, for one, has the fresh, wholesome quality, the bright and shining hair that just naturally keeps a woman looking prettier, younger—as though she's found the secret of making time stand still. And in a way she has. It's with Miss Clairol, the most beautiful way to cover gray and to revitalize or brighten fading color.

**Keeps hair in wonderful condition**—so soft, lively—because Miss Clairol carries the fresh color deep into the hair shaft to shine outward, just the way natural color does. That's why hairdressers everywhere recommend Miss Clairol and more women use it than all other haircolorings. So quick and easy. Try it yourself. Today.




Even close up, her hair looks natural. Miss Clairol keeps it shiny, bouncy. Completely covers gray with the younger, brighter lasting color no other kind of haircoloring can promise—and live up to!

MISS CLAIROL

*HAIR COLOR BATH is a trademark of Clairol Inc.© Clairol Inc. 1963*

If product or performance defective Good Housekeeping guarantees replacement or refund to consumer




Summery new idea from Wrisley: submerge yourself in one of these three dreamy new fragrances, specially blended for Milady's coolth! Lemon Twist, Persian Rose, Blue Flora. In rich soap and frosty cologne. $1.00* each at cosmetic counters everywhere.



BY Wrisley FOR THE PRIVATE WORLD OF THE BATH

*suggested retail price: Cologne subject to Federal Tax

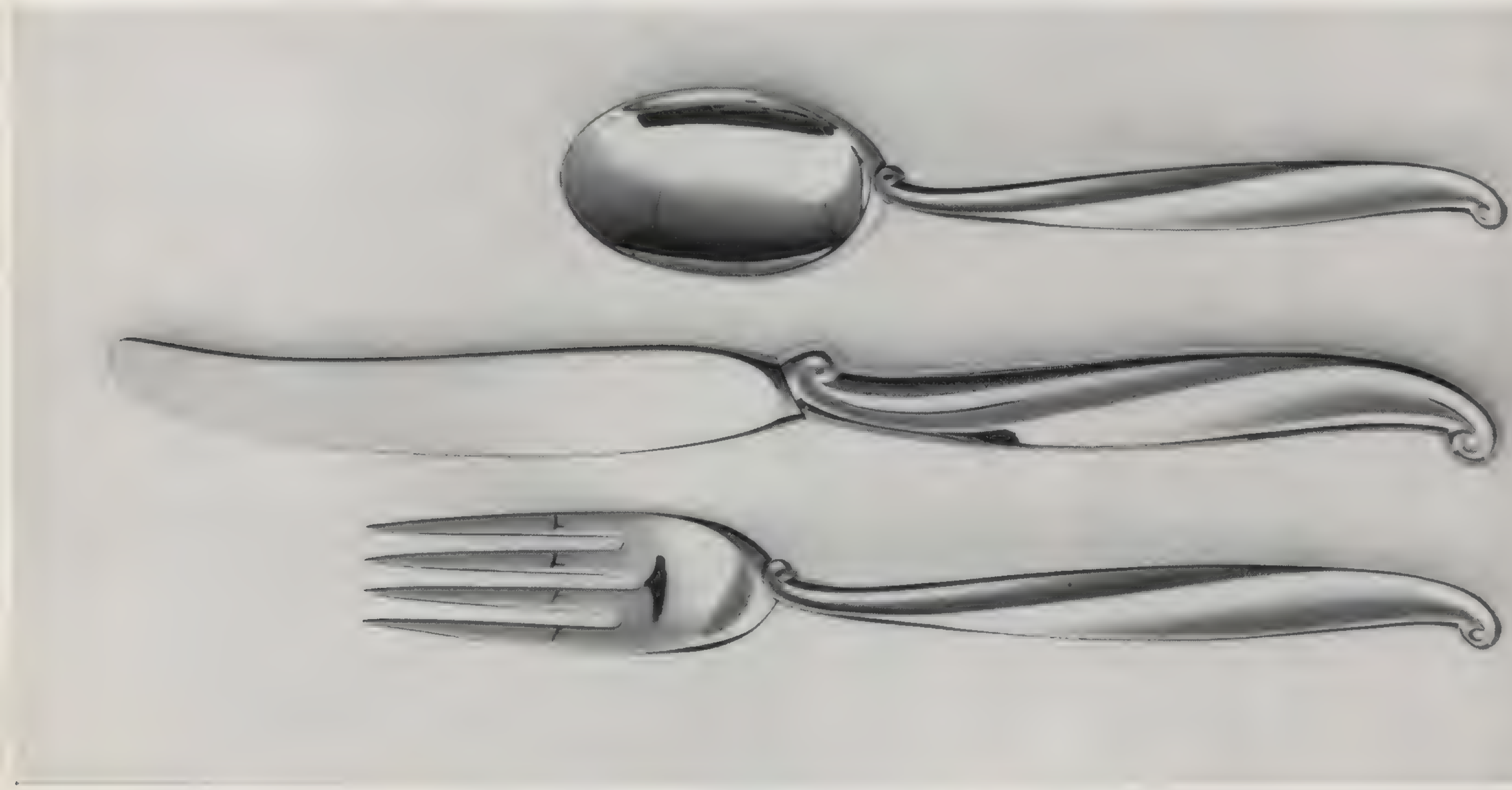
# Two things to own in Polynesian-Oriental:



1. A SMALL ISLAND IN THE SOUTH PACIFIC

For Sale: Tiny island or "motu" in turquoise lagoon off Tahiti. Protected by the gods of the sea with a great coral barrier reef. Powder-white sand beaches embrace 4 acres of lush coconut palms, pandanus trees, hibiscus, fragrant frangipani blossoms. Thatched hut for a weekend—or a lifetime-gone-native. Only 1 mile from mainland, but light-years away in spirit. $1,250,000.

Offered by C. Hall, 12685 Mulholland Dr., Beverly Hills, Cal.



2. SWAN LAKE STERLING BY INTERNATIONAL

For Sale: Sinuously slender place setting, recalling the enchantment of the South Pacific. Handle design suggests waves lapping white sand beaches, or the lilting rhythms of ukuleles. Lends a touch of getting-away-from-it-all to the most cramped city apartment. Perfect for a luau, or a lamb chop. Savings available on new "Bride's Set." Place settings, incl. Fed. Tax, start at $27.

Made by The International Silver Company, Meriden, Conn.

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The Brittany

*VILLAGER's® cotton knit jersey . . . à la the French fisherman.*
*About seven dollars at good stores and college shops.*

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**Martini devotees**
prefer the glorious
Gordon's Martini?

1 To this day, the ancient pot still method is used in distilling Gordon's Gin. 2 Only gin from the heart of the run is bottled for Gordon's. 3 Gordon's uses only juniper berries and other choice botanicals aged to the peak of maturity. 4 Gordon's is extraordinarily dry. 5 Gordon's has a distinctively delicate flavour. 6 Gordon's maintains its exceptional quality because it still harks back to Alexander Gordon's original formula created in England in 1769. Reasons enough for enjoying a Glorious Gordon's Martini *soon*, wouldn't you say?




**PRODUCT OF U.S.A.** DISTILLED LONDON DRY GIN, 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N. J.

# VOGUE'S NOTEBOOK

## A party to open the Armory Show, a reproduction of an art-quake



1

The Armory Show "has pointed a path in which freedom, like wild flowers, is a thing of beauty," is What Vogue Said, 1913. "The real influence of that exhibition will not be felt for some time." Fifty years later, a glowing preview to benefit Henry Street Settlement opened the exhibition that re-created the art-rocking Armory Show of 1913. Two thousand interested people gathered at the vast stage of the original drama: the 69th Regiment Armory. For a couple of hours, four hundred paintings from the historic show became a background for a cross section of talkers. Long slender dinner suits were side by side with black suède shifts, Paris clothes, arty clothes, and a copse of capes. Along with the young chic came the old distinguished. A repeater who had seen the show back in 1913 said, "I didn't like it much then. Let's see if I've changed."



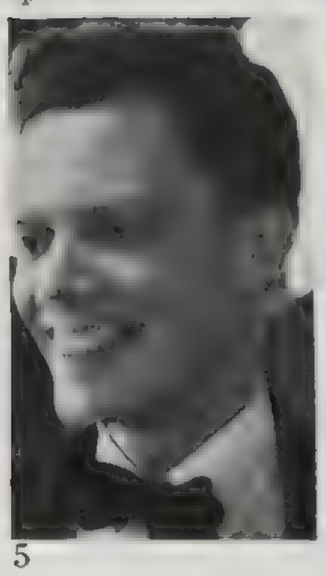
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For the spectators at the preview, the principal magnets were the same ones that drew crowds fifty years ago: Matisse's "The Blue Nude" and "The Red Studio," Kandinsky's "Improvisation No. 27," Duchamp's "Nude Descending a Staircase," the cubist painting that, at its American première, inspired so many jokes, so many cartoons, so many questions like "Where is the nude? Is it a she or is it a he?" Marcel Duchamp, not at the 1913 show (he was still in Paris), made this scene. Strangers approached him respectfully, gratefully. It was as though he were giving the party.

1. Mrs. Gilbert Chapman with Mr. Marcel Duchamp. 2. Mr. and Mrs. John D. Rockefeller, III, and Mr. Winslow Carlton, President of the Henry Street Settlement. 3. The Hon. William A. M. Burden and Mrs. Burden. 4. Mrs. Bailey Gimbel and Mr. Clayton Fritchey. 5. Mr. Carter Brown. 6. Mr. Douglas Auchincloss. 7. Miss Jean Hannon, Mr. Lewis H. Lapham, II. 8. Mrs. William Cahan. 9. Mrs. Georges Bernier, co-founder of the French art magazine, *L'Oeil*. 10. Mr. Frederick Warburg, Mrs. George Ohrstrom, junior, Mr. Raymond Bonham-Carter.



8



9



10










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# VOGUE'S NOTEBOOK

## In New York, a black-tie preview of an unprecedented Cézanne show



1.

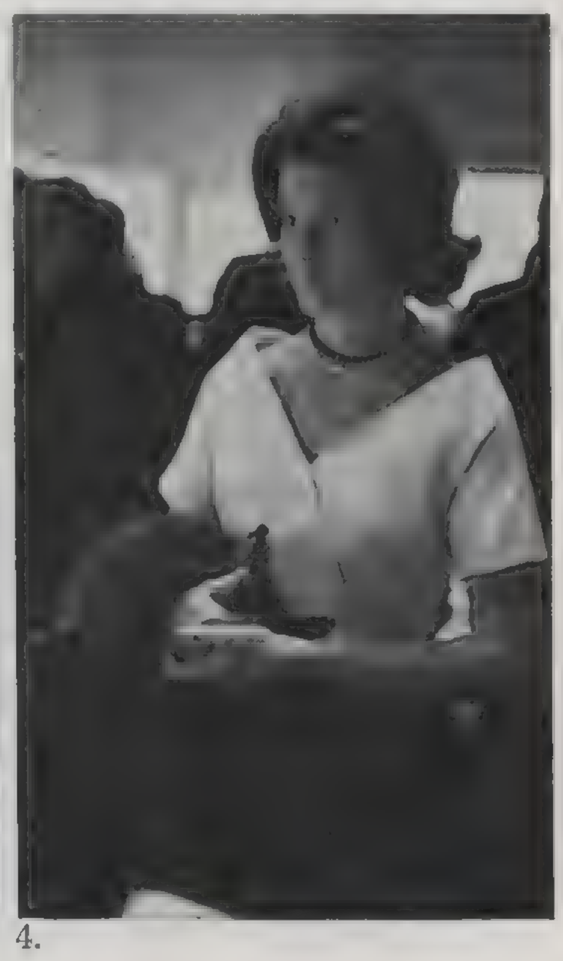


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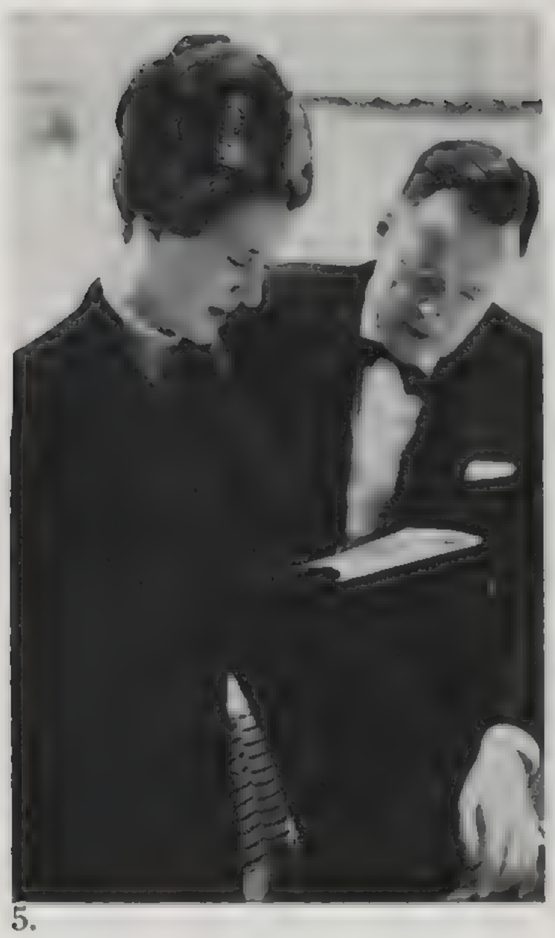
For two benefit previews opening a superb exhibition of some seventy Cézanne watercolours at the Knoedler Galleries, hundreds of patrons crowded in around ten o'clock, struggled to catch glimpses of the master's ravishing pale still lifes, figure studies, and landscapes. Many guests came from dinner parties, many women wore long dresses, everybody looked especially effective against the dark walls, the soft painting-directed lights of the galleries. For the exhibition, held to aid the scholarship fund of the Department of Art History and Archaeology of Columbia University, the selection committee drew on public and private collections in Europe and this country, even ferreted out some works never published nor shown before.



3.



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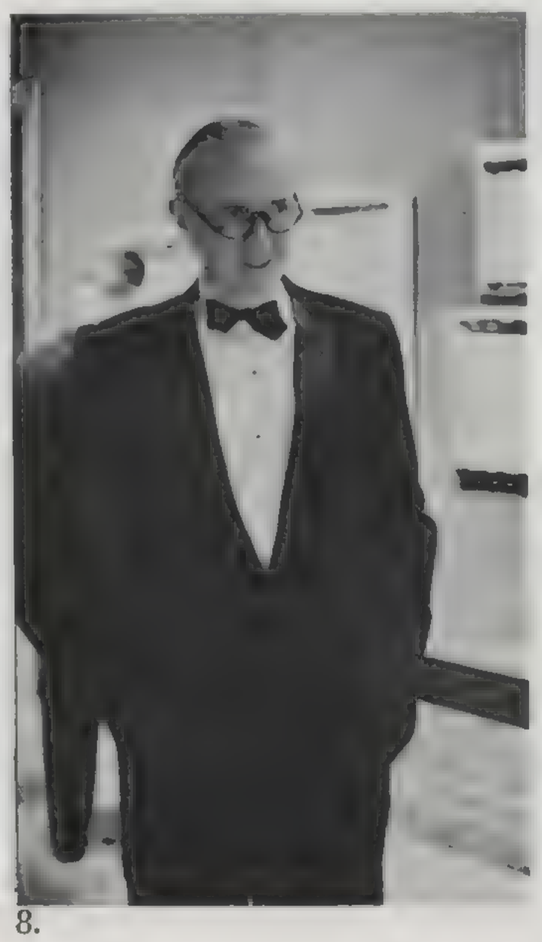
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What show-visitors saw was the largest exhibition of Cézanne watercolours ever in the United States, the largest ever anywhere since the 1907 Paris exhibition the year after the artist's death. Drawings long separated by an ocean appeared together here, allowed comparison. Visitors considered a perennial question: were Cézanne's watercolours complete pictures or mere sketches? It didn't seem to matter at all. They were beautiful.

1. Dr. Grayson Kirk, President of Columbia University, with Mrs. Kirk (centre) and Mrs. George Aginska. 2. Dr. John Fischer, President of Teachers College, Columbia University, with Mrs. Fischer. 3. Mr. Theodore Rousseau, junior, Curator of the Metropolitan Museum. 4. Mrs. Charles Symington. 5. Ambassador Roger Seydoux, Permanent Representative of France to the United Nations, and Mme. Seydoux. 6. Mr. Niccoló Tucci, author of *Before My Time*. 7. Mrs. Anthony A. Bliss. 8. Dr. Jacques Barzun of Columbia University.



7.



8.


Once you had to inherit it



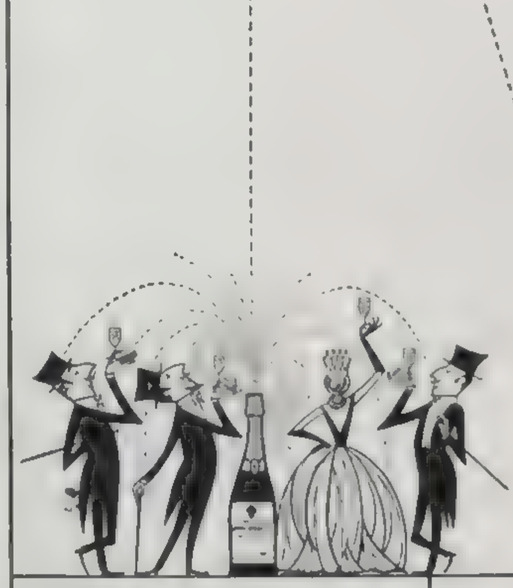
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- ☐ BRITTLE HAIR
- ☐ SPLIT ENDS
- ☐ OVER-LIGHTENED HAIR

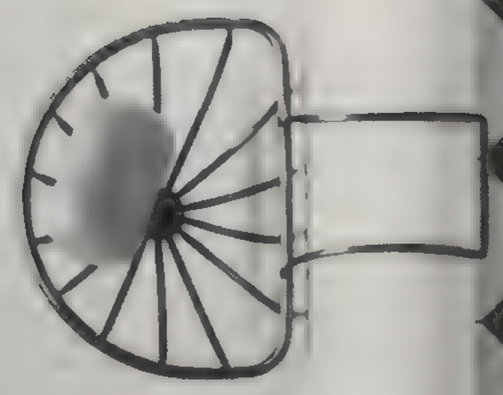
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(Continued from pages 136-137; other views, yardages, details)

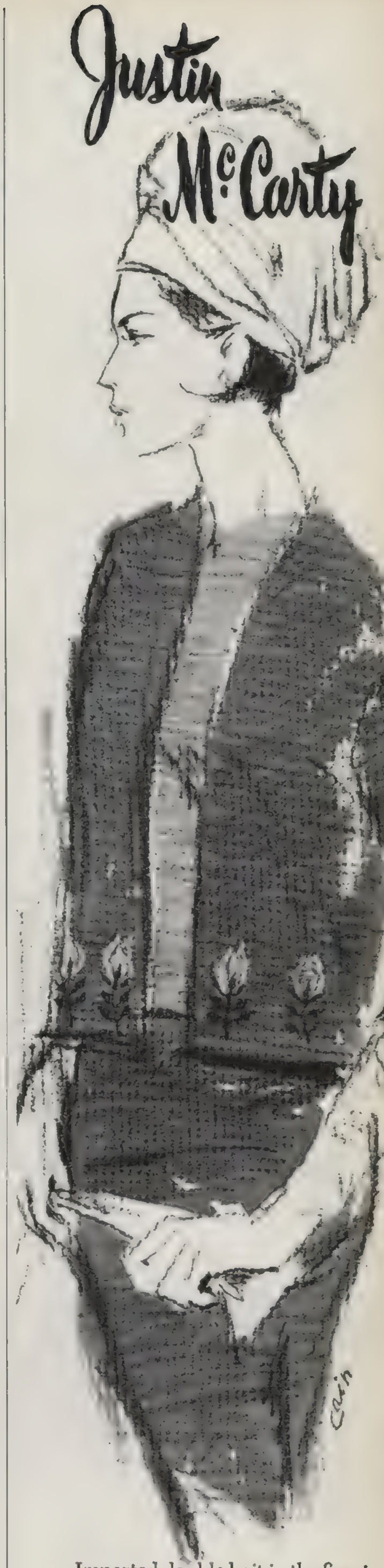


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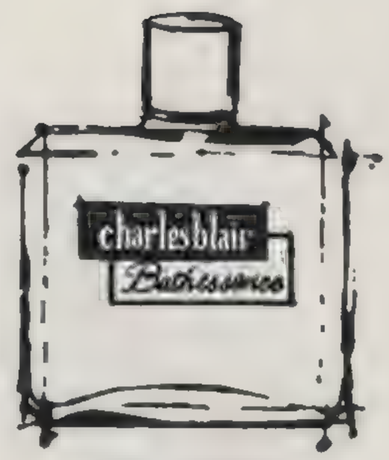
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# CHAIR-BORNE

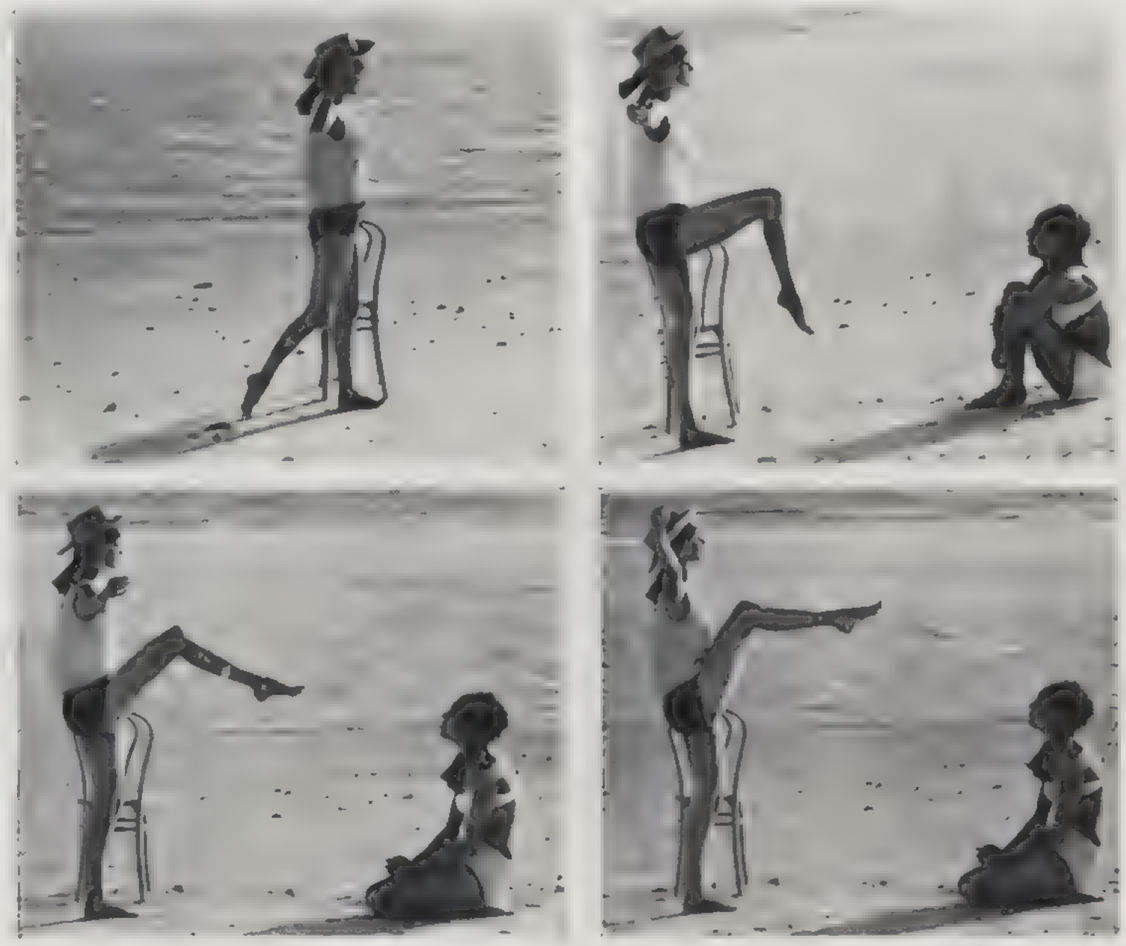


Take a chair . . . that's the first direction for these four exercises, to be done at the beach or anywhere that suits. Each of the four has some special objective (specified later), but all four together are a part of the move toward firmness, tone, flexibility, strength. We took our own lessons for these photographs from body-conditioning teacher Carola Trier, steered by a young man named David Leddick. One-time manager of the American Ballet Center and a close observer of the world ballet, he has grounds for claiming what he claims: "The human body is marvelously improvable. There are all kinds of figures, just as there are all kinds of trees and breeds of animals; each one can be improved to be the most beautiful of its kind." Encouraging view, no?

EXERCISE 1: Sit on chair, legs straddled, toes pointed, kneecaps facing the sky. Place your hands firmly on chair edge, remember to sit far back, and push yourself up. (Be certain your lower back is not swaying forward.) Don't bend your elbows; do try to make your inner thigh do most of the pushing. As you lower yourself back into the chair, bend your feet up. Go through this four times at first; more as you strengthen. Great for the inner thigh; good too for outer thigh.



EXERCISE 2: Stand beside chair, grasp chair-back firmly, and follow the leader photographed below. Start with four leg-swings; add one every few days; never do more than a dozen. Purpose of this exercise: overall limbering with special benefits for the buttock-thigh complex.



# EXERCISES

EXERCISE 3: Sit on the edge of a chair; grasp chair back with both hands. Reach skywards with left arm. Now raise the right. Reach out fully, as far as you can, with both arms. From the peak of your reach, slump back, completely relaxed in your chair. Do a full half-dozen of this exercise—it's designed to stretch and relax your entire upper body. It's an anti-fatigue move and helps to compensate for the particular kind of inward-sway of the lower back which you may be unconsciously acquiring as you stand and walk in heels of any height.





EXERCISE 4: Sit sideways on your chair, very much on the edge; lie down on chair seat, one arm encircling the chair back, the other arm encircling your legs and grasping both knees. Keep your chin up. Extend your legs in the air and inhale. With your free arm, reach to the sky and back over your head. Now lower your head and arm to chair-seat level. Relax the neck and head, dropping the latter below seat-level. Now come back up, bringing arm in wide circle to the side. Exhale as you come back up to starting position. Repeat this several times, alternating sides to give each arm a work-out. Keep back flat; no arching. Muscles reached by this: abdomen and lower back.








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Photographed at the Bob Bugnand Salon


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Germaine Monteil

JUNE, 1963

# VOGUE'S EYE VIEW: A TASTE OF SUMMER



HELMUT NEWTON

In a Barcelona park, an architect's dream of space and proportion . . . a girl in chiselled white, the shade of a hundred pillars, and light—like the outermost pillars of this hall by Antoni Gaudí—slanting in, strong and heavy from blue and gold skies. This is the taste June leaves on the senses: a lingering spring-freshness in air just filling with summer . . . an anticipation of the world on holiday. South of Barcelona, in the Costa del Oro town of Sitges, where houses refract white against the sun: the festival of Corpus Christi on the thirteenth, and streets perfumed by flower-petal carpets, each as marvelously complex as a Tabriz. . . . In Granada, a week of music and dancing in the gardens of Alhambra—Serkin, Segovia, the Ballet of Antonio. . . . On the Ile de Ré, off Brittany, the *bon repos* life—good fishing, good swimming, and big, briny, green-grey oysters to eat with wheaty *tartine*. . . . In East Hampton, the first brave plunge in a hard, stinging surf. . . . Above Rio, weekends in the green mountain village of Teresópolis, where hummingbirds stab through space like small, iridescent helicopters and the air is light, lucid, raffiné. June air—the most seductive of the year.

Dress and jacket, above, by Christian Dior-New York, of cotton jacquard. This, at Saks Fifth Avenue; Julius Garfinckel; Harzfeld's; Frost Bros. The white piqué hairbow, from Lilly Daché.

Only one white counts this summer—clear, searingly brilliant starch-white that pierces the air like the clean, dry blaze of Catalonian sunlight. The scrubbed white of muslin, of dotted swiss, of organdie ripples frozen in motion. The white of carved cottons—of ottomans and piqués, their ribbings so distinct a knife might have slashed them in . . . of matelassé leaves and flowers and plaids raised, with the clarity of bas-relief, on ribs of piqué . . . jacquards woven into crusty white tangles of flowers—as though a Paisley had suddenly burst into dimension . . . cloqués like blistered mosaics. The white of linen-weaves, glazed and heavy, rough to the hand. This is a tailor's dream of white, full of spine and substance. And the shapes it makes are tailors' shapes: matelassé coats that seem puffed by the wind—on a windless day . . . a piqué pullover that flies like a spanker sail in a stiff, steady breeze . . . a dotted-swiss shirtdress with the crisp, cutting airiness of a paper parachute . . . straight, strict dresses and coats that skim the body without touching it, as though they'd been carved over air . . . fastidiously turned collars on the tailored jackets of day dresses, evening dresses. Strong shapes, these. Not the kind to drift, or float, or melt into space; they fill it with the quick authority of strong sculpture. The space they fill on these pages: Catalonia, where, out of stone and concrete, bits of bright, broken tile and china and bottle-glass, Antoni Gaudí created the extraordinary dream-sequence of architecture that Evelyn Waugh called "the glory and delight of Barcelona."

**In American fashion: the cool, clean blaze of sculptural white shown, these twelve pages, against the undulating fantasies of the great Catalonian architect, Antoni Gaudí.**

Waves of white linen, right, starched still—like an ocean stopped by a quick lens. With it, a coat of carved white matelassé, puffed around a deep yoke. By Tiffeau & Busch; of acetate and cotton; about $145. Bergdorf Goodman; Halle Bros.; Neiman-Marcus; I. Magnin. The hat, by Halston; to order at Bergdorf Goodman.
In the background, the still unfinished Sagrada Familia church, on which Gaudí worked thirty years: its towers quite stark, its carved-stone portal looking—in the words of one stunned observer—"as though the whole work had been arrested in an early stage of liquefaction."

# CATALONIAN WHITE

HELMUT NEWTON





## CATALONIAN WHITE

Flying pullover and skirt, left, in damask piqué, lashed flat in front by a white leather tie. By Sloat, of Benedek cotton. Top about $30; skirt about $23 at Lord & Taylor; Hutzler's; L. S. Ayres; Dayton's. Shown with Mr. John's colossal organdie turban on the roof of Gaudí's Casa Milá, where ceramic-tiled ventilator covers loom like giant swirling sculpture. Wingspread of suit-jacket right, in cotton sateen, whipped open at the front over an organdie blouse embroidered in silvery flowers. By Tiffeau & Busch, about $185. Organdie bow, by Therese Ahrens. Both: Bonwit Teller; Woodward & Lothrop; Hudson's; I. Magnin. Gaudí rooftop here, the undulating collage of glazed tile mosaics and shattered china on the porter's lodge, Parque Güell.



HELMUT NEWTON



CATALONIAN WHITE



Jewel-fringed ottoman caraco, left, cut in one piece with a long rouleau-tied skirt. By Branell, of Herbert Meyer cotton; about $185. Saks Fifth Avenue; Rich's; Gus Mayer; Frost Bros. Casa Milá roofscape: windows with cement eyelids for awnings; clusters of chimney stacks like knights in armour—silent, watchful, portentous. Dotted-swiss shirtdress, right, at once blowy and crisp, like a child's toy parachute. By N. S. Petites; about $45. Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Blum's, Chicago; I. Magnin. Beret by Tatiana of Saks Fifth Avenue. Hansen gloves. Gaudí background: the wrought-iron dragon-gate of the Güell Villa.

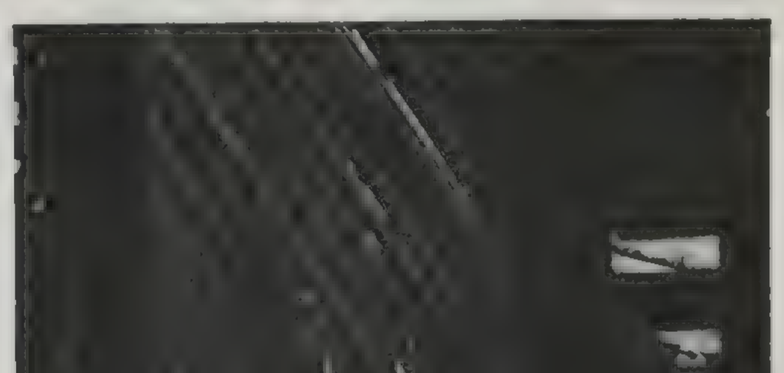


HELMUT NEWTON

# CATALONIAN WHITE



Cloqué turnout, right. Billowing white coat with full, shirt-banded sleeves; navy-topped dress gathered under a satin sash. By David Kidd for Jablow, of Hurel cotton; to order at Bonwit Teller: Frederick & Nelson. Hat: Bonwit Teller. Photographed on the roof of the Palacio Güell; through the tiny beaked windows of its cupola, sun flickers into the main hall, like starlight in daytime.
Profile of buttons, far left above, on a piqué pullover, shirred skirt. By Townley, of Benedek cotton; $100. Saks Fifth Avenue. Sally Victor hat. Background: the roof of the Casa Batalló—an iridescence of ceramics.
Wedge-shaped pullover, far left below, with a surplice slashed across the front; straight skirt. By Junior Sophisticates, of cotton piqué; $50. Altman's. Emme hat. Casa Milá chimney stacks in the background.
White plaid raised—like bas-relief—on white cotton piqué, near left. Patch pockets, shirt-front closing. By Paul Whitney; $185.





Bonwit Teller. Casa Milá mise en roof-scène. U-seamed jacket, left, peignoir-tied over an unsleeved sheath. By Nat Kaplan, of Fibranne (Chardon-Marché fabric); $125. Bergdorf Goodman. Hat by Miss Mary. Ceramic waves: roof of the porter's lodge, Parque Güell.
Pillar of cotton crêpe, above, shaped around a wide set-in belt; skirt folded into a panel. By Teal Traina, of Swiss cotton; $100. Bonwit Teller. Halston Breton, to order at Bergdorf Goodman. Gloves, both pages by Hansen. Shown on a balcony of the Palacio Güell, where sunlight is sliced by an awning of iron bars.

HELMUT NEWTON

CATALONIAN WHITE





# GAUDÍ

## BY JAMES JOHNSON SWEENEY

EDITOR'S NOTE: James Johnson Sweeney, a man of massive erudition and wit, who wrote with José Luis Sert the authoritative book, *Antoni Gaudí*, is now the Director of the Museum of Fine Arts at Houston, Texas. A free-swinging adventurer in the world of architecture, painting, and sculpture, he restlessly roams the world, talks at universities, springs up wherever the good and the fresh make their controversial appearance.

Today Antoni Gaudí's *Sagrada Familia*, his "Cathedral of the Poor," has become the symbol of Barcelona much as the Eiffel Tower is that of contemporary Paris. It is unfinished, as is so much of Gaudí's work. In that, too, it is symbolic. For Antoni Gaudí is more than an artist who has left monuments behind him. He has left sources of inspiration which invite and provoke the imagination, as his unfinished *Sagrada Familia* does. And his influence is not yet—is far from being—ended. For buildings such as his *Sagrada Familia*, the crypt of his Güell chapel at Santa Coloma, his *Casa Milá* façade and chimneys, and the polychrome rhythms and fantasies of the Parque Güell continue to encourage, not only architects and landscape gardeners to personal and imaginative explorations of their materials, but also the liveliest Catalan painters and sculptors.

Joan Miró is possibly the painter most outspoken in acknowledging the liberation of approach he owes Gaudí and the constantly renewed excitement he derives from the architect's inexhaustible variety of visual fantasy—notably in the Parque Güell. There the ceiling of the Hall of Columns with its free use of broken bits of china, fragments of tile—even in one spot a doll's head—which Gaudí and his assistant Jujol employed com- (Continued next page)

Among Gaudí's leaning columns in a
Parque Güell grotto, more columns:
Matelassé cardigan and dress,
far left, with clean, untouching
princesse lines. By Hannah Troy,
in Swiss fabric of rayon, nylon,
silk, by Fisba; about $160 at
Saks Fifth Avenue; Wm. H. Block;
Dayton's; Sakowitz. Hat by Adolfo.
Carved envelope of a coat,
in cotton matelassé brocade,
double-breasted. Enclosed:
a matching dress. By Gustave Tassell.
Bonwit Teller; I. Magnin.
Dress: Neiman-Marcus. Hat by
Lilly Daché. Gloves by Hansen.

HELMUT NEWTON

# GAUDÍ continued

positionally with such a lyric gaiety, is one example Miró recalls gratefully. Here was a natural, non-programmatic surrealism with roots in a naïve craft order: spontaneity, controlled, which he found at a time when he was looking for a way to free his own personal expression.

But the younger generation of Catalan painters, as well as many from other quarters of the country, are also keenly aware of the fields of exploration that Gaudí's example has opened up to them. These are the artists who since the close of World War II have made Spain's contribution to contemporary art one of the most creative of that generation. Their stress on surface interests and their employment of unconventional materials in pictures may have been awakened by Gaudí's example in his architecture. But certainly their admiration for Gaudí's pioneering courage and sensibility to these features has been a major force in the development of the approach which characterizes their work. Such a contemporary leader as Antoni Tapies, for example, is scrupulous in paying homage to Miró as his immediate predecessor, but, beyond Miró, to Gaudí, the precursor and fresh eye of his time.

In contemporary architecture it is natural that an architect might have recognition and influence. Still, when one considers the strange isolation of the Iberian Peninsula from the rest of the European continent during our century, it is striking that researches and individuality of outlook should have their acknowledgment from another individualist of the north such as the Swiss, Le Corbusier. For Le Corbusier, as he expressed it six years ago, "Gaudí's architecture in Barcelona is the work of a man of force, of faith, of an extraordinary technical capacity . . . Gaudí is 'the constructor' of 1900, the craftsman, the builder in stone, in iron, or in bricks. His glory is clear today in his own country. Gaudí is a great artist; only those who touch the sensitive heart of man live and will live. . . ."

Such a tribute from Le Corbusier to another architect is almost unparalleled. Still in his actual work he went even further. For in the Philips Pavilion at the Brussels World's Fair of 1958 Corbusier's use of reinforced concrete offers many points of view similar to (Continued on page 144)

Along the fluttery, waving roof-paths
of the Casa Mila, two dresses without
a thread of flutter in their bodies.
Column of white, near right, with
two rosettes where the seams begin.
By Mademoiselle Ricci, of
Herbert Meyer honeycomb cotton,
rayon and silk. About $110.
Lord & Taylor; Rich's;
Halle Bros.; Joseph Magnin.
Piqué tailleur; sleeveless jacket
over a bare dress. By Bob Bugnand for
Sam Friedlander, of Stern & Stern
cotton; about $90. Henri Bendel;
Montaldo's; Hudson's; I. Magnin.





CATALONIAN WHITE





PETER BASCH

# PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The massive power exerted by Congressman John J. Rooney of Brooklyn, chairman of the Subcommittee on Appropriations for the State Department. . . . In London, the precise "Live Stills" of Billy Apple, whose most noteworthy effort consists of a bronze orange cut into a smile with teeth next to a half-peeled banana, the whole called, "Smile, Slim, we're having our photo taken." . . . The first Françoise Sagan movie, *Landru*, an extremely pretty comedy about a real Bluebeard, a family man who burned up at least ten women in a polished black stove; this arsonist-murderer delighted almost three-hundred women except his wife.

PEOPLE ARE TALKING ABOUT . . . The total suspension of brain strain, Off-Broadway's nitrous oxide, in the revival of *The Boys from Syracuse*, with its ghastly book and its wonderful score. . . . The spare-nothing force of the Ingmar Bergman movie, *Winter Light*, that has among its virtues the Northern sunlight, beautiful as an icicle.

PEOPLE ARE TALKING ABOUT . . . In London the Valentine Lawford book, *Bound for Diplomacy*, that contains not only a responsible review of two great figures in the pre-World War II Foreign Office, Vansittart and Ralph Wigram, but such small pleasantries as this description of the houses near Smith Square: "And this Sir Herbert Baker's, where Lawrence of Arabia had rewritten *The Seven Pillars of Wisdom* from end to end in a week, after leaving the only copy of the manuscript somewhere in a suitcase. . . . One morning he had actually seen Douglas Fairbanks Junior there on the doorstep, 'dressed as an Englishman.' During a heat wave, Oswald Mosley had brought a table and chairs and candlesticks out of his house in the corner of the Square and dined al fresco on the pavement."

## FELLINI'S KNOCKOUT MOVIE, "8½"

FEDERICO FELLINI, an odd, brilliant, introspective movie director, has made a new movie, contructed like a set of Chinese boxes, about an odd, brilliant, introspective movie director making a movie about himself to discover the motives of his life. During the filming of this curious and often extraordinary movie, far better than his famous *La Dolce Vita*, Fellini had luncheon with four of his stars at the house of one of them, Rossella Falk, *centre*, a powerful actress with red hair who had remained faithful to the theatre until Fellini persuaded her to make "8½." In this luncheon photograph Fellini is the plump man at the left, with, beside him, Sandra Milo who helpfully gained fifteen pounds to play the rôle of Marcello Mastroianni's mistress. Mastroianni, who finally came through, like the stamp of a racehorse hoof, in *Divorce—Italian Style*, plays the director in "8½." He is at the right, with, beside him, Barbara Steele, a young English actress who puts her own mark on a movie—like a thumbprint. Fellini, on the other hand, has no single marking. He changes. He makes dull movies, smart movies, good movies. He blazes.



Annabel Buffet, a dashing young French writer who is married to the painter, Bernard Buffet, dresses at Balenciaga, concentrates on black jewels—many black pearls, one black diamond, occasional flashes of white diamonds—and has her hair cut by her husband. From this spring's Balenciaga she ordered, on sight, his biggest rave, the glorious *sportif* raincoat and boots that tipped this year's great fashion switch to toff turnouts for city living. Mme. Buffet posed for Vogue wearing both this deep tan covert cloth raincoat and the long panther at-home coat said to be designed with her in mind. Buffet himself master-minded the séance, sparking ideas, suggesting, among other points, that he preferred her without the stitched sou'wester that was shown with the raincoat. (Mme. Buffet commented only that she proposes to wear the panther coat to the theatre as well as at home.)...The Buffets' painting and writing life flows from Château de l'Arc, their house near Arles, where they live the year round, occasionally zooming up to Paris in their black Rolls to scour the antique shops.

The sun-drenched, high-living country of Provence is, in fact, the terrain of Annabel Buffet's new novel, *La Corrida du Veau d'Or*, in which the golden calf is the son of an Arles washerwoman, an amateur bullfighter at sixteen, fraught with the violent rhythms of ambition, determined to "avenge his origin."

## FOR ANNABEL BUFFET: PURE BALENCIAGA

WILLIAM KLEIN





H.R.H. PRINCESS LALLA NEZHA OF MOROCCO A PORTRAIT BY RENÉ BOUCHÉ




In one sitting, her mystique was captured on canvas—the regal, remote allure, the glowing olive skin, the strong, definite features: the great. dark eyes made darker with kohl. the Nefertiti-like head on a slender stem of a neck. Her almost childlike hands were obscured in the folds of a ravishing kaftan coat of diaphanous violet silk shot with silver, high-collared in pearls. Her waist was girdled, her neck encircled, in emeralds embedded in gold me- (Continued on page 143)



# ITALY: big fashion moments from the small botteghe, many to be found at botteghe in the U. S. A.

On these ten pages, the *divertimenti* of Italian fashion—the gay, stop-at-nothing odds and ends that the Italian Collections toss up in dazzling profusion: real and fake jewels, barebones sandals, untrammelled hats, inventions in leather and fur. *Left,* worn by Princess Laudomia Hercolani, one of the great beauties of Rome, recently a consultant on the movie, *The Leopard:* Valentino's gypsy bracelet and earrings, a wild jangle of gilt coins. Tricò's at-home sheath, a smash in Rome, of tweedy grey-and-white wool jersey; stand-up collar; in America at Saks Fifth Avenue. Light-struck coiffure: Filippo. *Above,* zebra on safari: a travelling sack of zebra-skin, dark-brown leather; zebra shoulder bag. Roman sandals: on right foot, brownish metal lace; on left foot, silver-metal chain with brilliants. All, by "The Whip"; at Saks Fifth Avenue.

KAREN RADKAI

## PRINCESS LAUDOMIA HERCOLANI

# ITALY

**Discovery of emeralds; handbag, wanted aboard** Blond, beautiful, perpetually *distraite* looking, Monica Vitti has appeared mainly in the probing, inscrutable movies of Michelangelo Antonioni—*L'Avventura, La Notte, The Eclipse;* but recently, in a break with this somewhat somber tradition, she clowned deliciously in *The Four Truths,* a small, funny film still unseen in the U. S. Here, Miss Vitti wears a magnificent parure of dark, flawless emeralds, assembled over a period of years by the Roman jeweller, Bulgari—the emeralds perfectly matched and set in diamonds to make a superb necklace, a pair of drop earrings, and an immense glowing ring. *Below:* Smashing handbag for a traveller—very Foreign Office. Will carry secret dispatches, or whatever you have, handsomely. Red suède; black leather band, brass mountings. By Roberta; at Bonwit Teller; Neiman Marcus.




MONICA VITTI



KAREN RADKAI

# ITALY

**New: dragon pyjamas, and sculptures in gold** Palazzo pyjamas, *below*, at their palmiest—done by Galitzine, in pink silk with a wildly fanciful print of winged brown dragons; the trousers, voluminously full, the top a simple camisole. In America at I. Magnin. Turkish pumps with turned-up toes, in the same dragon print, by Lucarelli. *Facing page*, Countess Elizabeth di Robilant, a dark-haired, blue-eyed beauty, wearing barbaric gold jewellery designed by the brilliant Italian sculptor Nino Franchina, for Masenza—a jeweller who was first to use Italy's top modern artists as designers. (Afro, the extraordinary Italian abstractionist, has also designed for him.) The jewellery here—a massive gold bracelet, a gold ring with a rough-cut emerald. American-born Countess di Robilant, the former Miss Elizabeth Stokes, of Virginia, is the wife of Count Alvise di Robilant; their house in Rome is a rallying-point for many of the most talented young Italian painters, sculptors, writers, intellectuals. The Countess's "coup de vent" coiffure is by Filippo.



KAREN RADKAI

COUNTESS
ELIZABETH DI ROBILANT



# ITALY

**Curtain-rings in ears; new jewelled sandals** Claudia Cardinale, *opposite*, a ravishing Italian who actually hails from Tunis, is, at twenty-three, one of the busiest movie actresses anywhere. In rapid succession, she has appeared with the powerful charmer Marcello Mastroianni in Fellini's "8½"; has played the juicy part of Angelina in *The Leopard*, a massive production starring Burt Lancaster; and has breezed through *The Pink Panther*, a comedy, light as zabaglione, with David Niven and Peter Sellers. In her charmingly mobile face, her eyes are dark and melting, her teeth dazzling. Miss Cardinale wears here Tricò's at-home costume of knitted cotton, with a black-white-and-orange top, black pants. The earrings are Valentino's great gilt curtain-rings, bobbing with bright-red wooden cherries; in America at Bonwit Teller; I. Magnin. The coiffure (with an attached pigtail) by Filippo. *Right*, two of the summer sandals that—worn by narrow, brown, marvellously architectural feet—are among the present-day glories of Italy; both, by Albanese of Rome. At left, a strapless clasping of ruby-red stones set in rhinestones. At right, a rosette of black patent leather, a flower of red crystal beads, held by black patent leather strings. Both, in America at Saks Fifth Avenue.



CLAUDIA CARDINALE

KAREN RADKAI

# ITALY

**Bracelet for an ankle, hat-on-hat for beach** An exciting young Italian painter, Gaetano Pompa, *left*, combines a poetic outlook with a strong grip on reality. His paintings, one shown below, often glow with strangely beautiful colors—enamel-blues, purple-reds; often suggest the solidity of walls or earth. Lately he has been influenced by the mysterious world of the ancient Etruscans. In Rome, the Obelisco Gallery frequently shows Pompa's canvases. *Right,* an ankle bracelet—suggested by the jingly, bangly ankle bracelets of Indian women—one of the newest Italian gaieties to wear on the beach, on a yacht, or dancing the tamouré at crazy nightclubs. Encircling the ankle, it connects with a chain and ring that slips over one toe; twinkles with innumerable gilt beads, unreal baroque pearls. By Luciana. In America at I. Magnin. *Facing page:* Galitzine's gay self-rising beach hat—like wearing two hats on top of each other. Shiny beige and black straw; at the summit, a black pompon.

GAETANO POMPA



KAREN RADKAI

# HAMBURG: MORE RATHER JAMES BOND ADVENTURES BY IAN FLEMING

She was a big girl with a good figure. She wore nothing but a frilly white bathing cap and short black bathing trunks. During the fight in the pool of peat mud she had become streaked with the stuff and one wondered how she would ever get clean again. With a ferocious shout of "Huzza!" she put her head down and charged the smaller girl with ferocity. The smaller girl gave a realistic "Ouch!" as the bathing cap hit her square in the stomach, she then described an elegant cartwheel over the larger girl's head and fell with a dull squelch into the black morass. There was clapping and catcalling from the predominantly male audience. The referee, a girl in gold lamé, began to count. It was two o'clock in the morning in Hamburg. I was in the inner heart of the notorious St. Pauli nightclub district. This heart is appropriately called "Grosse Freiheit"—the Great Freedom—and in this small area survives the last bastion in Europe of "anything goes."

With a howl of delight from the audience, the fight went on until, appropriately, the smaller girl tripped the larger who measured her length with a terrific explosion of mud fragments which caused the front row of spectators to pull over their heads the sheets with which the thoughtful management had provided them. The bout was awarded to the small girl, a stage was slid over the huge bath of mud and we proceeded to the bucolic pleasures of "They also sin in the Alps," described aptly as a "Sex nacht revue."

The *Erotic (Sinnlich! Schamlos! Sündig!*—Sensual, Shameless, Sinful) concentrates on giving value for money and four shows, all involving nudity, are displayed more or less at the same time. Now all this may sound pretty devilish in cold print, but in fact, except to the exceedingly chaste, it is all good clean German fun. People are cheerful. They laugh and applaud and whistle at a kind of erotic dumb crambo which is yet totally unlascivious. Everybody wandering up and down the garish, brightly lit alleys seems engaged in a light-hearted conspiracy to *pretend* that "anything goes." When you have been into one nightclub you have got the tone of all of them, and the tone is a homely and harmless "good time" to be topped off perhaps by a visit to the Zillertal, a gigantic Bavarian beer hall with a brass band that blows and beats to crack the windows, where everyone's eyes are glazed with beer and where the waitresses scream dramatically as they get pinched.

If you are in search of sin more solid than these naïveties, you walk across the broad street of the Reeperbahn (Ropemakers Walk) and up Davidstrasse past the bogus Dutch block of the police station that cuts into the pretty façade of the St. Pauli theatre. Fifty yards up this street on your right you will find a tiny alley protected from prying eyes by a tall wooden barrier bearing the words "Adolescents forbidden." When you go through this, you are greeted by a most astonishing sight—the brilliantly lit alley, blocked also at the other end, is thronged, like a long stage or narrow piazza, with strolling men. At first sight, the neat, three-storeyed houses on both sides of the alley are like any others except that they are all brightly lit as if for a gala occasion, but when you stroll down the alley you find that the bottom floors have been turned into wide showcases elegantly furnished and decorated to resemble small parlours or drawing rooms, and, in each showcase, sitting in comfortable chairs or lounging on chaises longues, are girls of varying ages and charms, all scantily, though not immodestly, dressed. This street is no guilty hole-in-the-corner business, but a brightly lit, colourful, gay place. During my visit (purely in the interests of sociological research!) there was not a drunken man to be seen, and if there had been I gather he would have been thrown out of the street by the two policemen who stand nonchalantly by the entrance. Some of the girls in the showcases looked pretty bored with the whole procedure, but most of them smiled and chatted away or got on with their knitting or petit point with studied nonchalance.

I was altogether immensely impressed by Hamburg which is now one of my favourite cities in the world. Perhaps I was favourably conditioned through staying at one of the few remaining really great hotels in Europe. This is the *Vier Jahreszeiten* (no connection with Herr Walterspiel's excellent establishment in Munich) on the Inner Alster, one of the two fine artificial lakes that add so much to the beauty of the heart of the city. It was built, or at any rate modernized, around 1910—the golden age for hotel design—and the rooms and bathrooms are solid, comfortable, and elegant with good period furniture which spreads lavishly down the corridors and into the public rooms. The cooking in the grillroom—there are also a restaurant and a basement *keller*—is first-class German which at its best is as good as there is, and the wine list has everything. The chef even makes his own smoked salmon, but this is of course the region for sea fish and eel (eel soup is the speciality of Hamburg). I can particularly recommend the crayfish tails with dill sauce and buttered rice, and the saddle of venison with cream sauce and cranberries. But what makes the *Vier Jahreszeiten* outstanding is, as in all great hotels, the quality of the service. Here and in other good out-of-the-way hotels as yet unsullied by the tourist smear, "service" is not yet a dirty word, and in these days to be surrounded by helpful, friendly faces is a luxury without price. Hamburg is particularly blessed in this respect because the Hamburger is solid, friendly, and cheerful and apparently with a soft spot (Hamburg has been one of the most important harbours in Europe for several hundred years) for the foreigner.

Traditionally democratic, there is yet a powerful aristocracy, or more properly élite, of reserved and ancient families in Hamburg. Without titles or other marks of nobility, they are generally accepted as being the "City Fathers" with a patriarchal concern for Hamburg more powerful and effective than the municipal government. And how pleasing it is to be in a city which is really proud of itself, and proud of its flag which until a hundred years ago was better-known overseas than the flag of Germany, proud of its mistrust of Hitler, proud of its shipyards and of the way it has rebuilt itself after the war. And how well its town planners are working, and what a contrast with some of the modern hideosity of the new Berlin. Here they are still rebuilding houses and modest apartment houses close to the earth and not giant steel-and-glass structures that would ruin the character of the city.

Hamburg suffered terribly during the war. It was a comparatively easy target from England. Because of its naval importance, it always had a high priority from the Admiralty, and it was, to the delight of the scientists who advised on "bombability," terribly combustible. Nearly fifty percent of its dwellings—250,000 of them—were annihilated, fifty-five thousand people were killed, and hundreds of thousands wounded. Over that period, from July 24, 1942 to August 3, occurred the great incendiary attacks called the "Katastrophe." In these days, forty-eight thousand people were killed. People escaped from their burning houses and crumbling cellars into the streets only to stick immovable in the softened asphalt until this also caught fire, so that thousands of people out in the open were burnt to death in rivers of flame. For a whole week after the "Katastrophe" the sun was unable to penetrate the smoke. After this, three quarters of a million people were left homeless. Learning these grisly facts I remembered how, in those days, studying the blown-up photographs from the Photographic Reconnaissance Unit and reading the estimates of damage, we in the Admiralty used to rub our hands with delight. Ah me!

At the end of the war Hamburg was saved by its Patriarchs. On Hitler's orders the town was to be defended to the last brick and demolition charges to implement the Fuehrer's scorched-earth policy were installed on a huge scale. Bremen did the same and was almost totally razed to the ground, but at the last moment the Hamburg Patriarchs overrode the local Gauleiter and his henchmen and engineered the surrender of the town.

In 1946 the Allies completed the work of the bombs by destroying the slips in the great harbour and blowing up the yards and floating docks. Destruction was only halted when the town council pleaded that further explosions would breach the Elbe Tunnel. Long arguments ensued and were only brought to a close by a sporting gesture from the British Consul who took a chair to the centre of the Elbe Tunnel and sat on it smoking his pipe at the moment when the explosion was due. But, for reasons which I could not discover, the demolition was again postponed and finally cancelled, though the Consul remains a local hero to this day.

A tour of the harbour, where the names of Blohm and Voss, Howaldt, and the Deutsche Werft, the great shipyards where the U-boats were repaired and refitted, and where the "Bismarck" was built, brought back the wartime ghosts. But now the thirty-one miles of piers (the harbour is sixty-two miles up the Elbe from the sea) and the giant floating docks are ninety percent effective again after the clearance of some three thousand wrecks, and the great shipscape is full of drama.

The weather prevented a day trip to Helgoland to visit the bird sanctuary, or to Sylt, half of which was until lately an R.A.F. establishment and the other half one of the largest nudist colonies in the world (an intriguing combination). Here on Sylt at a point on the beaches is a notice saying "Nature Colony" and from there on it is an offense to wear clothes. A Hamburg friend who occasionally visits the place gave me a delightful picture of well-bred Hamburg citizens with no clothes on greeting friends with painful clicks of the naked heels and gracious *Küss' die Hand, Gnädige Frau.*

Halfway down the Elbe there is an establishment which is apt to cause confusion and embarrassment to visiting ships and particularly to units of foreign navies. Here some enterprising innkeeper has set up "Welcome Point Schulau" with a large coffee house and tea gardens. The Hamburgers come here to watch the ships sailing in and out of the river and the innkeeper has devised a private welcome system. As soon as an arriving ship comes within range, huge loudspeakers blare out three or four bars of the "Flying Dutchman," followed by further bars of "Stadt Hamburg," a local folk song. The ship is then greeted in German, followed by her native language, and the welcome is closed by the national anthem of the ship's country of origin, followed by a few more bars of the "Flying Dutchman." At the beginning of the national anthem the Hamburg flag on top of the coffeehouse is dipped. Much the same rigmarole is followed for departing ships. Ships' captains who have been through this before now merely wave a cheerful hand, if that, but units of the Royal Navy have been known to go through frenzied counter gallantries with hastily mustered hands standing to attention and every kind of ceremonial refinement—all much to the delight of the paying customers ashore.

Other pleasures of the city are Hagenbeck's Zoo built in 1884 and the first zoo without fences, a feature of which is the circus-animal training school where you can judge whether this science involves cruelty or not; the "Planten un Blomen" (Hamburg dialect) Park which is an enchantment: the Church of England which has had a resident English Chaplain officiating since 1612; the Hamburg Historical Museum where there is the longest model railway, scale 1/32, in Europe; the Modern Art Gallery, outstandingly well designed and containing an exciting collection of Impressionists and modern pictures; excellent theatres (they gave the première of Lawrence Durrell's *Sappho* here); the Hansa Theater, the premier variety house in Germany, where drinks and snacks can be served during the shows at all of the seats; several excellent restaurants headed by *Ehmke*, and, lower down the list, *Onkel Hugo's* in St. Pauli, which is a good starting point for the night life.

There is much literary and artistic activity in the town, which is the headquarters of the great postwar publishing empire of Springer; and Hamburg is the centre of the modern German film industry with extensive studios where Paul Rotha filmed the life of Hitler with, surprisingly enough, the full collaboration of the Soviet Government who made available to him all their rich documentation on the subject.

One small point for the gastronome: you will be unable to find a hamburger in Hamburg—chopped steak is known there as Deutsches Beefsteak and you would be considered eccentric if you were to slice open a roll and stuff your Deutsches steak inside it in the fashion of American hamburgers.

A last word of reassurance on the night life of Hamburg on which I may be thought to have dwelt immodestly and too long. The local guidebook says, "The greatest charm St. Pauli offers is that here you can watch people of all nations amuse themselves as they do at home."

Ahem!

### INCIDENTAL INTELLIGENCE

HOTELS. *Five-star:* undoubtedly the best is the world famous and dignified *Vier Jahreszeiten*, the *Four Seasons*, in the Neuer Jungfernstieg. Hamburg's patrician families also swear by its cuisine, its grill, and its snack bar, the *Condi*. The other main five-star hotel in Hamburg is the *Atlantic*, overlooking the Alster at its wateriest, more pretentious, but superb service. The British Control Commission used it as a transit hotel after the war, but that has not affected its quality today. I recommend also the *Baseler Hospiz*, on the Esplanade, comfortable, quiet, small, and reasonably unpretentious. Its rooms mostly have baths or showers. Rebuilt since the wartime bombing. Food is good North German style, no frills but wholesome and appetizing. Medium priced.

One-star: the *Park Hotel Beyer*, on the Blumenstrasse, a quarter of an hour from the centre of Hamburg, quiet, comfortable, and small. Room prices range from 14 Marks ($3.50) for single room without bath to 56 Marks ($14) for double room with bath, both without breakfast. Cheaper but brasher and noisier is the newly built *Hotel Im Parkhochhaus am Dammtor*, Drehbahn 15.

RESTAURANTS. *Five-star: Lembcke*, on the Holzdamm 49, near the *Atlantic Hotel*. Famous for the quality of its meat; popular with the local theatrical community, a sort of Hamburg Café Royal as it used to be, with a touch of neo-Victorian or neo-Wilhelmian about it. As an alternative the *Kleines Fährhaus*, Harvestehuder Fährdamm on the Alster. One of Hamburg's fashionable restaurants, patronized by all the visiting "Prominenz." Another old-fashioned and excellent restaurant on the Gänsemarkt in the town centre is *Ehmke*. Speciality: oysters.

*One-star:* I can recommend the *Fischereihafen Restaurant*, on the Neuer Fischereihafen in Altona, (Continued on page 147)


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# BLACKPOOL:

## THE ENGLISH FUN-AND-CHIPS HOLIDAY TOWN

## BY SHELAGH DELANEY

EDITOR'S NOTE: Shelagh Delaney, an entrancing young woman, six feet tall and thin, with blazing eyes, arrived in a London blizzard of success with her first play, *A Taste of Honey*, at the age of nineteen. (Writing is as natural to her as walking.) Now, getting on twenty-four, she has done her memoirs, *Sweetly Sings the Donkey*, to be published here soon. A fish-and-chips girl who prefers the movies to the theatre, she has a superb ear for small-town English life: she knows the mills of Lancashire, the cadence of their workers. Born at Salford, Lancashire, forty-odd miles from Blackpool, she knows its people, too. That may explain some of the vitality of her best writing; it is not just from the heart, it's on location.

HOLIDAY ACCOMMODATION: One minute from sea. Near amusements and shops. Hot and Cold in all rooms. Children welcome. Homely people. Every prospect pleases.

In Northern England it is traditional to lay-off work for Wakes Weeks—the last week in July and the first in August. There is a general shutdown of shops, offices, and factories and all at once everybody is on holiday.

The English are supposed to be seen at their best in times of trial and tribulation. In the absence of wars, famine, pestilence, shortage of fuel, power, and water, local, national, and international catastrophes, then, so far as I can make out, holidays are used to show off this spirit of every-cloud-has-a-silver-lining-it's-always-darkest-before-the-dawn-what-can't-be-cured-must-be-endured-chin-up-keep-smiling-we-can-take-it.

Blackpool, a small hamlet known in the sixteenth century as Pool House and now the playground of the North, is not very far away from most cities, towns, and villages in Lancashire, but at Wakes Weeks it might as well be a thousand miles considering the time it takes you to get there with overloaded trains and traffic-clogged roads. For day-trippers, though, the journey's the main thing and the longer it lasts the better, for they drink as they drive and drink when they halt and in between gargles they sing. But for the rest it's a starting, stalling, stopping, stand on time and temper to get to the seaside. And once you are there you haven't done with standing on line, oh no, not by a long chalk, but while you wait for buses, trams, and taxis, and your pleasure and your relief, old men and young lads will, for the price of a penny piece, flog you copies of *Billy's Weekly Liar*, a joke paper.

People go to Blackpool for all sorts of reasons: the inhibited for the chance to go mad with everyone else, the thirsty for the beerhouses and tea huts, the timid because it's close to home, the athletic for its four golf courses and five swimming pools, the trippers of the light-fantastic for the dancing nightly to top bands, the children for the sand, the water, and the indulgence of holiday parents, the holiday parents for the sake of the children, the sexy with holiday money to burn for the brothels and the peeperama girl town for the discerning man-about-town, the boys for the girls and the girls for the boys, and the bronchial for the fresh air. Frail old ladies, clinging to lampposts, laud the Blackpool breeze fresh in off the Irish Sea as it whips their feet smartly from beneath them and lifts girls' skirts above their heads making boys, with holiday Stetsons pushed down over their noses, whistle; and lo and behold you've clicked already.

Blackpool smells to high heaven of fish, fry-ups, and Spanish onions, beer, prime beef hamburgers, hot dogs, waffles, doughnuts, and all sorts of things made out of sweet toothrot toffee-sticks of rock ranging in length from two inches to five feet—cellophaned boxes of it fashioned by Artists In Rock to replicas of fried eggs, bacon, pork chops, and pineapples. Sweet it is and sticky and hard. It's your money it's after.

Blackpool bawls its head off. Yours is a face favoured by fortune so chance your arm and throw a ball, punch a ball, roll a ball a ball a penny a ball, chance your aim ten shots a shilling every one a winner, bingo, all the sevens seventy-seven, legs eleven, kelly's eye, blind twenty, bingo.

"The Tower . . . The Tower . . . There's The Tower."

Children on trains bound for Blackpool keep their eyes skinned for first sight of the steel five-hundred-and-twenty-two-foot high Tower shadowing the great swindling fairground city of summer seasons.

"The Tower . . . The Tower . . . There's The Tower."

Sight of it sends them mad with glee and excitement as it appears first on the left then mysteriously on the right then ahead then far behind.

Blackpool touches you up with seaside sauce. THIS SHOW BAFFLED MEDICAL EXPERTS. BANNED ON THE CONTINENT. Really? Must be good. Nobody's surprised though when performance doesn't match propaganda. Once along the Golden Mile Epstein's "Genesis" sat on show in a wooden cage.

If the sun shines, you might like to sit on the beach, but to get a bit of the beach to sit on when the sun shines you must be very sharp off the mark—and once you get a space you must be ever on guard that it isn't taken from you. "Would you be as quick in my grave?" women scream as men stake claims on their property. The shortage of room to run wild in frustrates children with buckets and spades and energy. They whimper resentfully and WANT this and WANT that and WON'T shut up until they get it. Or else they blandly eye the courting couples stretched out on the seafront with Elvis tuned in on the transistor. (Continued on page 144)

Left: *"At the station in the turmoil of the Saturday shifts, once the family is packed in the coach with luggage and bingo prizes, the mother will say, 'At least we'll soon have a decent cup of tea.'"* —HENRI CARTIER-BRESSON

# $266,900,000: PRIVATE GIVE-AWAY, DONE BY 3 MEN

BY ALLENE TALMEY

The Big Foundations—and there are more than Ford, Rockefeller, and Carnegie—have in common not only money to give away but the burden of a widespread suspicion of their motives and their methods. There are, as someone said, the resentful: "the smart alecks like *The New Yorker* editors, the academic critics like Jacques Barzun, and the run of scholars who are disappointed; they want the foundation money but resent the responsibility of accounting for it—they often feel that the money is really an academic allowance. If the foundation has any sense it will give the money, if it doesn't, the foundation is stupid." On the other side, there are countless scholars, numerous agencies, many colleges that could not do their piloting work without the private foundations. Some of them are grateful. In the course of analyzing the needs of competing requests for money, the foundations run into personality clashes. The foundation men must ask hard questions, must pry into difficult matters. This leaves no one happy. The foundations not only can not solve all problems but some problems can not be solved by money in any case. Few askers believe that. The result, of course, is a constant drip of criticism that somehow does not seem to bother the Ford, Rockefeller, and Carnegie presidents. (Someone always brings up the fact of tax exemptions, and someone else always brings up the fact that Congressional committees twice in the last ten years investigated foundations, with lovely headlines.) In addition, foundations change. In 1948, the Ford Foundation "put great emphasis on Peace—it still does—but learned you can not buy it, can't go out and get it before breakfast." Dr. Heald, like other foundation presidents, finds that "the selection of problems haunts you."



WALKER EVANS

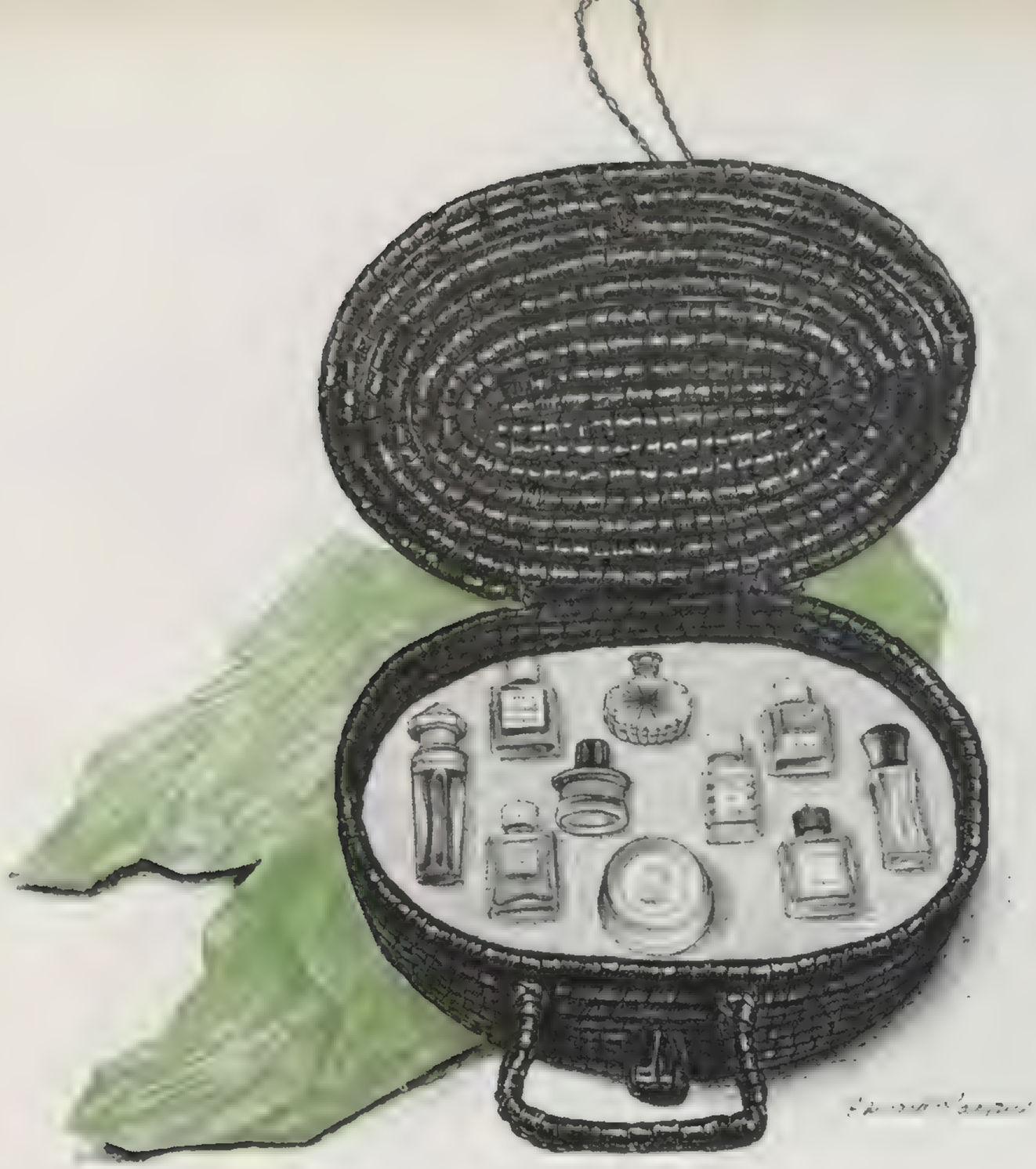
**HENRY T. HEALD.** President of the Ford Foundation, has a weathered, attractive face with deep laugh ruts, the look of a city Abraham Lincoln. He also has the most impressive balance sheet of any foundation. He works with book assets of about two and a half billion dollars, gave away last year about $226,900,000 to a wide variety of projects in education, the arts, international affairs, engineering and science education. The Foundation. however, does not give to medicine and health projects, to buildings, historical restorations, nor to the general support of basic programs of agencies; Dr. Heald sees no point in agencies shifting their financial burdens to the Foundation. A civil engineer by training, Dr. Heald early became involved with the construction of dams in Oregon and the building of bridges for the Central Illinois Railroad. That led him to teaching at the Armour Institute where, after ten years, he became president. Since then he has always been a president—although the institution may change. In 1952 he took on the Chancellorship of New York University, gave it up to take on the Ford Foundation where he immediately began reconstructing some of the programs. Among the great achievements of the Foundation has been its series of enormous matching grants to some thirty-seven universities and liberal arts colleges. More extraordinary than the size of these grants—and some of them range as high as $25,000,000 to Stanford University—is the fact that the institutions may do whatever they want with the money. No strings, no fine print, just money. Under Dr. Heald's amused, pragmatic, thorough administration, the Foundation, which is neither as powerful nor as impersonal as many disappointed seekers believe, likes to support new enterprises by putting in venture capital, by being willing to fail. "To get money from the Foundation," said Dr. Heald, "it is not necessary to have friends intercede. The worst way of all is to put pressure on a Board Member."



**J. GEORGE HARRAR,** President of the Rockefeller Foundation, is a tall, slightly ruddy, handsome man who usually looks as though he had just finished eating a steak picnic and had walked ten miles. Instead, he usually has been solving problems, money ones, but not his own. He works with book assets of some $234,000,000 and gave away last year about $30,000,000. To do its job, the Foundation has three main divisions—Agriculture, which looks out not only for the Big Picture but also for such details as the biting midges that cause African horse sickness, as the black stem rust on wheat in Kenya; the Medical and Natural Sciences; and the Humanities and Social Sciences. Dr. Harrar, whose name is pronounced as though it were hurrah, originally had a bent towards medicine but changed over to biology when he won a fellowship at Iowa State University. Later he taught plant pathology and allied subjects at four institutions, including the University of Puerto Rico. Eventually he became a Rockefeller Foundation field director for agriculture, based in Mexico, and then came to the New York office as Director for Agriculture. After Dean Rusk left the Rockefeller Foundation presidency to become Secretary of State, Dr. Harrar took over in July, 1961. He wants the Foundation to be a catalyst, to open up avenues, to develop patterns. He also wants to put a limit on what the Foundation can attempt. A man of humour, he sees the Foundation in full perspective. Because he sees relationships clearly, he doesn't want a medical group, for instance, to cure a man while nutritional experts, for lack of knowledge, let him later starve to death. That is why the Rockefeller Foundation does so much research not only in medicine and education, but on maize, wheat, and rice, the foods that feed the world. What he wants—and this is an aim of Ford and Carnegie, too—is to put the skeins together to make a rope for humanity to pull itself upward.

**JOHN W. GARDNER,** President of the Carnegie Corporation of New York, is a tall, impressive man, good-looking with a high forehead, a thin nose, and rather wide mouth given to easy laughter and casual conversation that rises on a highly intellectual plateau. At the Corporation he works comfortably with book assets of about $223,000,000 and gave away last year $9,922,332 to a variety of projects—primarily in education—under such listings as Education and World Affairs, Education and National Development, Educational Research, et cetera. Carnegie gives to talented people—older college women who want to resume their education, Negroes, elementary school children who are set to studying economics. It is also deeply involved with improved teaching in science, mathematics, and languages. The core of its projects, programs, studies, and books is John Gardner, who began his own career teaching psychology at the University of California, then during World War II joined the Marine Corps which loaned him out to the O.S.S. By the end of the war, when the Carnegie Corporation had sudden need in Austria for a Marine Captain, Gardner fitted the job, partly because he was there. By 1955 he had settled in as president. Essentially interested in working out what the educational problems are *going* to be, Dr. Gardner is, for instance, vigorously involved with a small program called, "The Reflective Year." This program gives creative people at the peak of their powers in various fields a year off to think, to study, and to be paid. He likes to encourage an osmosis of ideas, to see that people, in foundation jargon, are individually fulfilled. In the process of fulfillment the Carnegie has had fourteen books, some by James B. Conant, published with considerable effect. In addition, Dr. Gardner wrote *Excellence: Can We Be Equal and Excellent Too?* One of the Corporation's minor contributions is that it is paying for a few American students to learn Chinese, a language that more people speak than any other language.

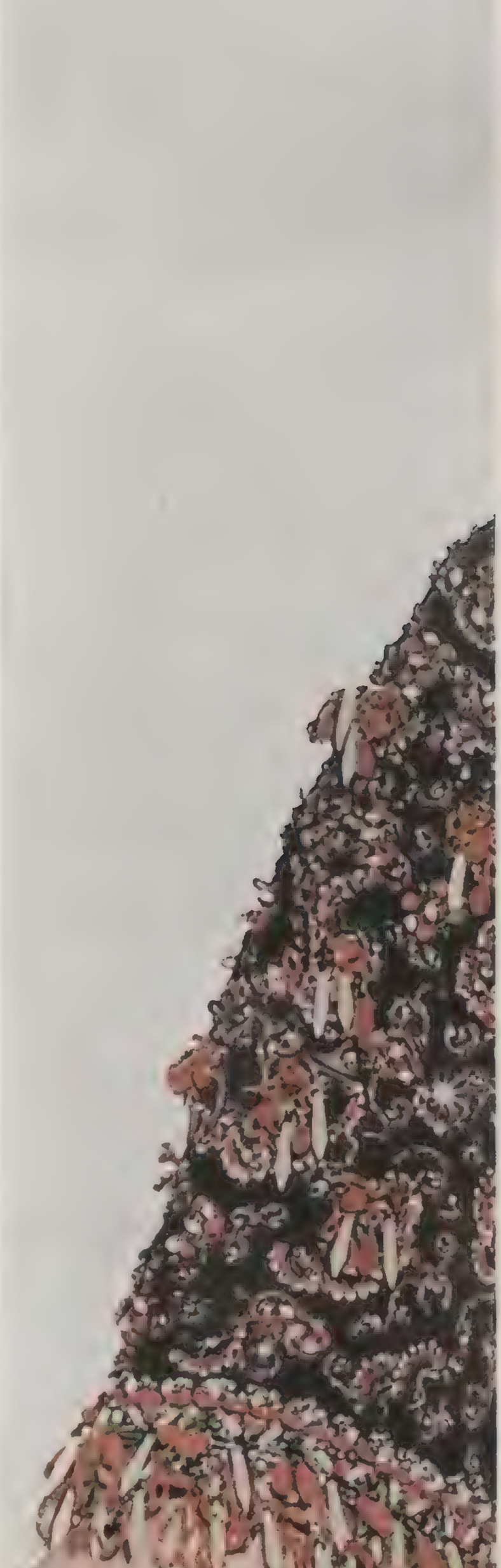




# Vogue's new perfume sampler—
# 10 bottles in a basket

While women are using more perfume now, and recognizing it as a fascinating form of fashion, we think they could do with—and would like—more in the way of perfume experience. We've gathered a set of fast tryouts that works like a series of brief but significant encounters—Skin meets Perfume, and what develops (very possibly, the start of something big). There are ten interesting perfumes, approximately half-dram sizes, housed in a charming minaudière of black-lacquered palm—this, on the arm of the beauty at right, in its post-perfume life. To get the whole package, send for it; we have 30,000, and the price is $5. If you move fast, your perfume should come within about three weeks; if you're late, money back. (Last summer when we came up with a perfume sampler, 30-and-then-some, 000 women got on the scent, and those rather dilatory in responding were disappointed.) This perfume lineup: Nina Ricci's L'Air du Temps—a fresh approach to spiciness. Piguet's Bandit—the direct impertinence of marigolds. Houbigant's Chantilly—a famous fragrance, news now in the form of cream perfume to smooth on skin. Germaine Monteil's Nostalgia—a lingering melding of jasmine and rose. Corday's Fame—modern, with the warm polish of amber. Tuvaché's Nectaroma—strong floral feelings. Revlon's Intimate—a classic that's leafy, mellow. Fabergé's Straw Hat—light, uncomplicated as sunshine. Charles Blair Perfume—not as Anglo-Saxon as it sounds, sandalwoodsy and famous in France. D'Orsay's Intoxication—exhilarating with tangs of spice. To order the Perfume Sampler, see the coupon on page 62.

BEADS—ON THE PARIS NIGHT-STRING. A sensational overblouse, at right, covered in white, coral, and jet beads that fringe around the very low neck and sleeves. This crusty texture, wonderful news over a long narrow skirt of white piqué. Extra gleam: a big black ciré bow. By Bob Bugnand; made to order in Paris. The smooth coiffure, by Pierre Henri.





PENN



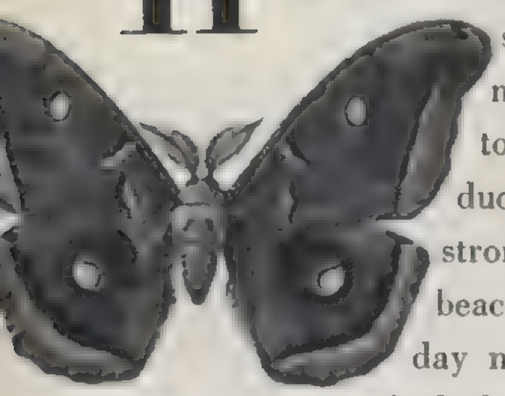
# BEAUTY

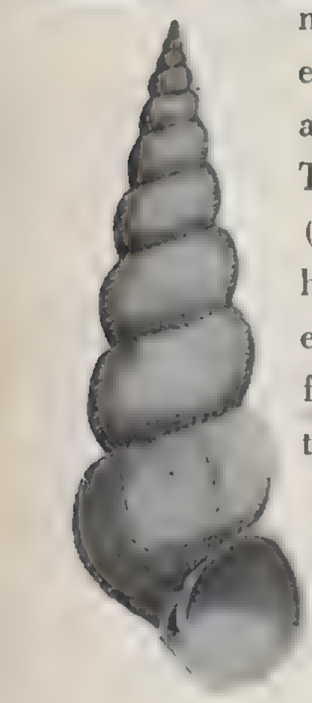
## BULLETIN

### ONE FACE, THREE MAKE-UPS—NEW MINIMUM WARDROBE FOR THE WOMAN WHO'S UP ON BEAUTY . . .

Noon

We couldn't know better about what a make-up sometimes must of necessity be: a barely-get-by sort of thing. Sometimes a swipe of foundation, slash of lipstick, and a slightly off-the-track eyebrow-pencilling have to be made to make do—and fortunately for the face-in-a-hurry there are speed-up cosmetics that front extremely well; cosmetics designed to supply what passes for make-up skill and patience. (Wand mascara is one example; slip-on make-up foundation in a tube is another; the baton lipstick is still another, and there are dozens more.) But forgetting the emergency make-up that will surely always be with us as long as women have eighty-six million things to do with their time, the fascinating Happening in make-up is its new sense of situation. Even the woman with only a glimmer of what make-up can do for her has begun to know that it's not enough to be able to produce one make-up look, however perfectly. One strong make-up for night, one thin make-up for beach, and one light-adjusted make-up for city day make the new minimum make-up wardrobe now. And what this wardrobe requires is not simply a lighter or heavier hand with the same cosmetics—but instead, additional cosmetics specifically geared to the situation. Taking the three make-ups in the order represented at left (spelled either way, by the way, noon is the most difficult hour for make-up; evening's next trickiest; beach is easiest), this is what Vogue advises you to know. . . . For day for now: Think of your face as having two panels—a central panel extending (Continued on the following page)





### The beautiful night-face—charged with softness

Moonlight-becomes-you kind of evening make-up with definite tints, eyes *lumineux*. The dress, jade silk crêpe, biased to a sudden shell of pink; by Grès, at I. Magnin. Further beauty bulletin from Grès: new bath oil—Cabochard, a great and adored scent.



WILLIAM KLEIN





## MORE ABOUT MAKE-UP . . . SURPRISE ABOUT HAIR . . . WORD ABOUT A NEW SLANT ON SCENT; ON SKIN-CARE . . .

# BEAUTY BULLETIN

(Continued from preceding page) from forehead to nose to chin, and an outside panel involving—as far as make-up is concerned—a skin of a different quality; skin less given to breaking through its make-up. Use a matte-finish foundation on the central panel; use whatever you like beyond—and that could be a glowing foundation. Whatever goes on beyond, make it match your skin, and then *don't make-up beyond the jowl;* no make-up for throat or neck in summer. . . . As for the rest of the line-up for summer-day make-up: Powder sets anything; powder keeps any make-up from slipping. Use it over eyeshadow, over eyebrow make-up, over lipstick—but damp-sponge afterwards to remove its dust. . . . Wear grey-mixed-with-brown-with-white eyeshadow. . . . Put on a blusher if you want to look real. . . . Try golden-brown eyeshadow under the eyebrow-peak for a soft, less-bony look there; a little pearly-white in the same place gives a sharper focus. . . . Don't try any cheekbone-hollowing tricks at noon in summer; the light won't let you get away with it. . . . Use flaw-erasers if you like, but stay away from the pure-white ones at this time of light. . . . Wear softer eyebrows (the new brush-on kind are softest); wear cake mascara if you've time to put it on properly. . . . *For beach for now,* the big thing to know is this: lipstick or rouge should be coral or peach, not blue (the strong sun rays refract purple for blue). . . . When you put on a sun preparation, rub a little cream rouge into the oil over the cheek area. . . . If you want to use powder, use translucent powder and press it into make-up. . . . If you tan a black colour, by all means use a blusher. . . . If you don't want to wear mascara but look weak-eyed without it, take a grey-brown cake eyeliner with brush, and paint a line into the base of the upper lashes. . . . *For night for now,* put it all on: shadows under cheekbones . . . lip gloss if you want to gleam . . . eyeshadow as deeply pigmented as you like. . . . Take up the newest complete make-up look: gold, and marvellous on a sun tan at night; or you might give some thought to the new silvery make-up that makes a purifying change for an over-suntanned face.

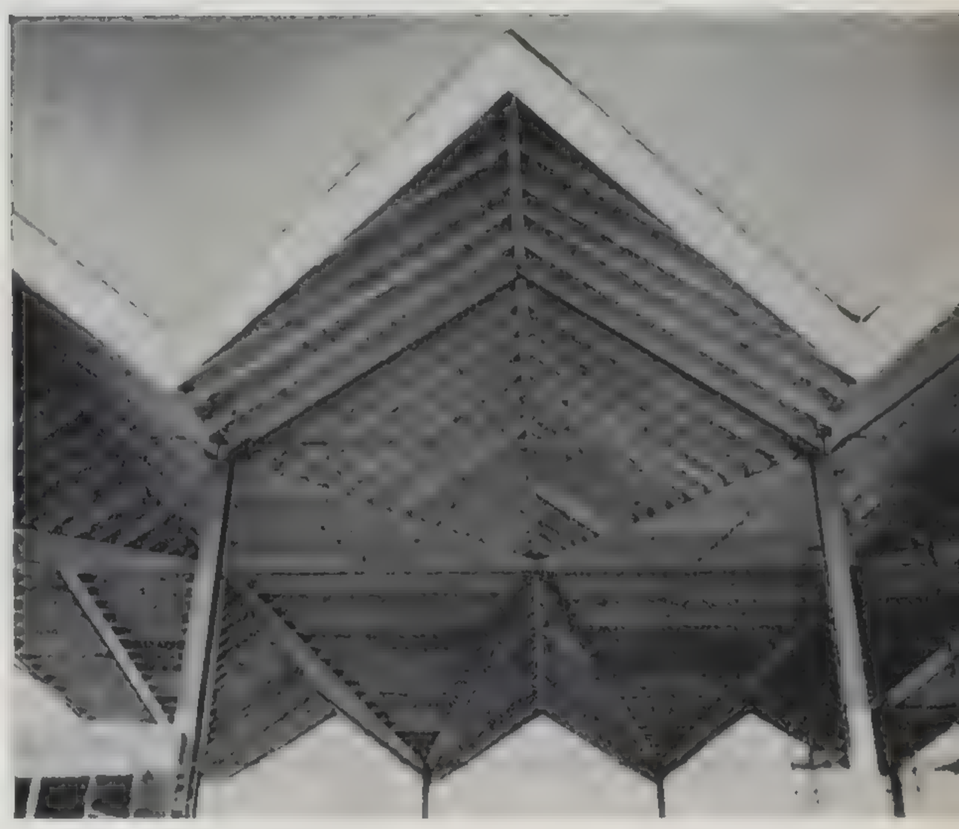
### Notes on the colour you can slip into in seconds . . .

Gloves like these do it: add a lick of colour (chocolate to wear with white is the point). Some of the new hair-colourings have the same speedy knack, delivering a "semi-permanent" tint in the whoosh of a button. While Vogue believes in salon-supervision of hair-colouring, we know there are times (some summertimes) when a woman is forced to take matters into her own hands, which is why we point out new push-button Color Foam by DuBarry. Hansen gloves: Bloomingdale's. More about these and the great white raincoat, page 147.

PENN

### Pre-architectural school for smooth hair . . .

When hair looks as unruffled as it does on the facing page, what's its background? A loose permanent wave. If this is what you want (and it's what we'd want for you), be ready to compromise a little in lastingness—ten weeks is average-good.



## WHO WEARS IT?

### Broad-spectrum news in scent . . .

Notice, if you haven't already: the growing rage for fragrances equally wearable, equally correct for men or women. Dana's Canoe is the prime example. Others fit the scheme; one such is Rigaud's lemony-peppery Eau de Kananga.

### The umbrella idea in skin-care . . .

Travel probably has more than a little something to do with it—in any case, there's a distinct effort on the part of beauty houses to reduce to bare essentials the number of products needed for skin-care, and to explain clearly the rôle of each. Among such houses: Fabergé, whose neat little balancing act of five new products is called V-complex, includes a masque. (Dashing Italian umbrellas by Roberta. At Bonwit Teller.)



# BEAUTY BULLETIN

## THE BIKINI POINT OF VIEW—AND WHAT IT'S DONE TO TWENTIETH-CENTURY FIGURES: A PROGRESS REPORT...

Even the non-bikini-wearer has sensed this: because of bikinis, standards of figure excellence are the highest this century has known. Women who never dreamed of working at their figures are suddenly doing just that, and in droves. They're pulling in their stomachs, straightening their spines, thinking more determinedly of exercise—and finding that the figure is contractible, is reshapeable, is flexible, is subject to astonishing improvement at any age. *At any age.* What about the exercise failure...the woman who swears she's exercising faithfully and correctly "but nothing's happened"? Either she's not exercising properly or she's chosen the wrong exercise method or she's giving up too soon—check one. Our own check of the most experienced figure-work salons and systems supports this finding; and sometimes the first visible signs of success are many, many weeks in arriving, but then the breakthrough comes overnight. We don't say that everyone ought to wear a bikini, but we think it would be ideal—ideal for general health; for strength (about which too little is said); for overall circulation; for the marvellous intake of clear, pure sun—if every woman acted as though she were *working toward* wearing a bikini.

The bikini figure—dressed. Black knitted elasticized wool suit by Rudi Gernreich; about $23 at Lord & Taylor; Jordan Marsh, Florida; Dayton's; Joseph Magnin. Bikini headband, at Far Eastern. Hat, John Frederics.



BERT STERN

# BEAUTY BULLETIN



## BULLETIN: NEW EXERCISE IN WEARING THE BATHING-SUIT NEWS . . .

Before we get on to what's new, different, and advised by Vogue about these two bathing suits, a beauty word. . . . Look for these same two mannequins in the same two bathing suits in action elsewhere in this issue. On page 64, they do a fast run-through of four superb figure-improving exercises that can be taken to the beach this summer by anyone. Anyone, that is, who'll take a *chair* along. A chair is to our pet new exercises what a ballet barre is to Audrey Hepburn. And shape like hers we wouldn't exactly hate to see women be in...

**The new bikini figure, overbloused...**

A blousy bathing suit, worn over what it needs —a close-fitting skin. Top, sand-white knitted cotton with a bouclé texture, relaxing over pants (attached), knitted of Orlon, in dark grey. By Rose Marie Reid; $24. After June 20 at Bonwit Teller; Wanamaker's, Phila.; Bullock's, Downtown.



**Near-bikini, pebbly**
White bathing suit with modified bikini bāreness, and this news—the pebbled texture of matelassé. By Cole of California, of acetate; $26. After June 15 at Saks Fifth Avenue; Hutzler's; Frederick & Nelson.

**Bulletin on the rest of the bikini...**
Since Vogue's report on which suntan products do what (May issue), three more suntan-encouragers have gone into general circulation. California Bronze, for one, is Max Factor's foxy handling of sun rays—built on a body-lotion formula, it moisturizes, smooths, suntans....A waterproof, glistening (meaning lightly oily) sun preparation is what Elizabeth Arden felt she ought to add to the scene, so now there's her new Sun Control....A friendly cactus-looking plant called the *aloe vera* is the source of a two-step sun-preparation for which this winter's Florida-sunners had nothing but raves. Cabana Set is what its makers, Aloe Creme, call it.

BERT STERN

# "I WENT TO THE WEDDING AT SIKKIM"

## WHEN MISS HOPE COOKE MARRIED MAHARAJ KUMAR PALDEN THONDUP NAMGYAL

## BY NANCY WILSON ROSS

EDITOR'S NOTE: Interested all her life in the peoples, the religions, and arts of the Orient, Nancy Wilson Ross was in her teens when the desire to see Gangtok, Sikkim, prompted by an old book about Himalayan mystics and magicians, first beguiled her. A tawny blond authority on the East with a persuasive way that needs no interpreters, she has served on the board of the Asia Society of New York since its start. Her informed enthusiasm lights her books: a Buddhist monk was a leading character in her last novel, *The Return of Lady Brace*. Her latest book, *The World of Zen, an East-West Anthology*, was also published recently in England, and buoyed by praise from such critics as Sir Herbert Read, Aldous Huxley, Alan Watts, and D. T. Suzuki, will soon appear in France. This is her fifth article for Vogue.

The early plane from Calcutta deposited me around nine A.M. at the barren little airport of Bagdogra in the foothills of the Himalayas. Most of the other passengers were going on to Darjeeling. Of the three who were Gangtok-bound, one identified himself at the passport desk as a correspondent for the London *Times* coming to cover the wedding. "I am a British subject," he said in the clear ringing tones of the former rulers of this part of the world. Another Gangtok passenger, an American woman in chic tweeds, was an old friend of the royal Namgyals of Sikkim and said so at once. Maryland-born, a resident of Paris, just back from Kitzbühel where she had been skiing, she introduced herself to me and said, "We're going in—up—by jeep. Together."

I was relieved to have company on the journey, for our driver, who appeared either stunned or terrified, obviously spoke little, if any, English. By pantomime, we directed the disposal of our luggage in the Jeep's rear section and climbed into the front seat. My travelling companion showed me where to place my right foot, and how to brace my left leg. She located an overhead bar for me to cling to—on the far side. Before I was properly splayed in this martyr's posture, we set off at a full gallop. I fell over in a heap. "You'll get used to it," she said, righting me, "and we'll change places every hour or so. Always lean *this* way or you might find yourself in the river."

The trip was roughly seventy miles and it lasted roughly seven hours over a wildly winding road that rose at a steady pitch to 6,500 feet. For months I had been looking forward to a leisurely journey along the Tista River, viewing on either side the spectacular Himalayan foothills, hearing only the songs of unfamiliar birds and the tinkle of mule bells on caravans bound for Tibet. I was psychologically unprepared for the dust, speed, and, above all, the noise, for our Jeep's horn sounded almost without stopping as we swung around the corkscrew bends. My companion, who had once made a famous Himalayan trek on foot alone with only thirty coolies, remained admirably unruffled.

"Wait until you see Gangtok," she said, "then you'll get some notion of the logistics required to transport, house, feed and provide liquor for two hundred eminent guests in a feudal town without public transportation, caterers, restaurants, hotels, motels, large houses. . . ." Her voice trailed away and her smile disappeared. "Oh, that poor Wedding Committee!" she said softly, "they'll probably have to put us in tents."

I remembered that the Chinese Communist troops were said to be stationed in the Chumbi Valley, just ten miles from Gangtok as the crow flies. I asked myself what on earth I was doing on my way to the world's rooftop to see Hope Cooke, a recent graduate of Sarah Lawrence College, marry Maharaj Kumar Palden Thondup Namgyal, a future Maharajah of an isolated Buddhist kingdom. I tried to restore an earlier anticipation by reminding myself of all I'd heard or read about the legendary Namgyals: how the Prince's father, the Eleventh Consecrated Ruler of Sikkim, consorts with demons and is regularly visited by the Abominable Snowman; how the Prince is not only a future King with the Order of the British Empire, and a famed mountaineer, but a "Rimpoche" or a Buddhist Holy Man, accepted by all subjects as a reincarnation of a famed abbot uncle; about the Prince's two legendary sisters, Co Coo La and Coo La, and how Coo La enthralled the Italian writer, Fosco Maraini, with her "jade and porcelain" Oriental beauty, and her startling conversations that dealt with Tibetan poisons, levitating lamas, and palace ghosts.

Our passports and our precious "inner line permits," procured with such difficulty from pleasant but cautious Indian officials, had been peered at suspiciously at security stops. There we had each been asked just one mysterious question: What was our exact age?

The old palace hand at my side, turning around to steady her wedding present, a rather large contemporary painting that rested on my once-purple winter coat, said, "Gangtok is full of wizardry and there will be wizard solutions to all problems. You'll see."

* * *

Our last security stop in midafternoon was near a bridge across a river where white prayer flags fluttered on tall bamboo poles. Here, a pleasant official, in snappy khaki shorts and shirt, ran down the steps of the custom house instead of waiting for us to come to him. Our descent from the Jeep, in our short tight skirts had been, so far, a sure cue for a surge in our direction by every male. I learned later that their real interest was not our legs but our stockings. No one in this part of the world can believe that Western women really wear skintight leg sheaths that look just like their own flesh.

"Did you notice how that man took our papers and how he handed them back?" murmured my companion. I had noticed it: The hands extended with the palms up; a graceful gesture that seemed at once an offering and a receiving. "When you see that kind of gesture you know that you're among Northern Buddhists. That's the gesture we'll use in giving our scarfs on the wedding day."

I repeated the word "Scarfs!" I'd forgotten that lengths of elegant fringed white silk were specifically required for presentation at the wedding ceremony.

"Don't start worrying about your scarfs," said my friend firmly. "There's bound to be a brisk last minute black market in the bazaar."

Then some time later I heard her murmur, "Hope's future kingdom." I saw through my dust-coated sunglasses a straggle of unkempt houses lurching along a green hillside. There was a tattered main street with theatrically, although shabbily, dressed people all of whom stopped to stare. A circle of mighty hills—minutely, fantastically terraced—pitched steeply down to a river valley. None of the famed snowcaps were anywhere in view. As we climbed towards the plateau where the palace stood I began to catch pleasant glimpses of turquoise roofs, curved in a semi-Chinese style. I saw a white hospital, a tuberculosis sanatorium, a handsome academy for boys, an imposing Cottage Industries Centre.

Suddenly I saw something truly beautiful: an encampment of glistening white tents centred around a large one with a strikingly decorated black-and-white top. Our driver spoke his first words since Bagdogra. "Bhutan," he said clearly, pointing at the encampment. "Bhutanese camp for the wedding."

My lost feeling of excitement returned in a rush, for Bhutan was one of the magic words; the name of a neighbouring kingdom even more secluded than Sikkim, organized around castle-strongholds (like mediaeval Scotland) with a royal family as sophisticated as Sikkim's and a Prime Minister said to be a double for Yul Brynner in looks and charm. His name was unforgettable. Jigme Dorje. It had mar tram magic. One could imagine repeating it as one walked along swinging a prayer wheel, like the Tibetan ladies in rainbow-striped aprons now passing serenely on the road beside us: Jigme Dorje, Jigme Dorge, or Digme Georgie, Ginme Jordie. . . .

The Jeep, after a screeching turn, bucked to an abrupt halt. "Here we are," said my seat-mate vaulting out in front of an unadorned square building, plainly official. "Now we'll know where we're to be billeted."

Little men ran towards us. One had a typewritten list in his hand. He bowed, he beamed. He spoke a little English. I was to be housed, it seemed, in the *bashas*. He nodded down the slope to where some twenty bamboo huts—the *bashas*—stood in a long rectangle around a circle of eight tall flagpoles. "For the Ambassadors," he explained distinctly. "The Ambassadors will all be here." I did not demur at this unexpected elevation in status. Perhaps some local wizard was already balancing that Jeep trip with belated VIP treatment.

My companion went on to the Palace and I came down the slope to *basha* No. 20. Men followed me with my luggage on their heads. I was bowed into the door of a little house built of plaited bamboo with a sloping ceiling of closely placed small bamboo poles and a plain board floor. "Oh, how charming!" I cried. Everyone looked relieved.

As my bags were being deposited there was a knock on the side of my open door. A beige young man entered wearing clean work clothes and a knitted wool cap. "My name is Jimmy Thapa. Just call me Jimmy, if you will. I went to agricultural school in Australia. I'm in charge here. For the duration, so to speak. My real field is hybrid maize. What can I do for you, Madame? Have you seen your private bathroom? Each *basha* has one."

He pointed to taps hopefully marked hot and cold, to a wall tank for heating water, installed above a bright-blue portable tin tub. "CBS has already been here to have a look. 'Get a load of that tub,' I heard one of them say. Madame, the water isn't attached yet—they're still working on it—but I can get you a large pail of hot. O.K.? Don't drink the tap water. We're still pretty primitive here. I'll get some boiled for you right away. Will you have tea now? Or a drink? Both? That's the ticket!"

My tea came in the hands of a little Nepalese bearer who had hastily donned—I'd seen him at it behind the *basha* dining room—a purple silk jacket and a small pomponned cap. A beautiful young woman in a long blue gown, her hair hanging in pigtails to her hips, brought me six bright pink and green plastic hangers. Two deferential elderly women in long dark dresses with striped woollen aprons came to carry away any clothes that needed pressing.

Groups of roving Tibetans in a medley of bizarre costumes—high black boots, brown robes, turquoise earrings, braids, brocade caps with black fur earflaps, rakishly tilted Homburgs, came to look in at my open window. They pointed and laughed at everything in sight including me, all the time keeping their tongues out just a little between their teeth to indicate proper respect. Two well-dressed young men, in grey flannels and blazers, came to hang my curtains and put on my bedspread. Obvious novices at this kind of work, they were a little nervous about it.

After I brushed my teeth with a small glass of Black Dog Whiskey, I went out for a walk. The *basha* compound was on the Palace grounds, not far from the brilliant scarlet and gold main Palace gate, wide-open. I walked through without any challenge from the sentries. The guards, in their long red jackets and full white bloomers, looked straight ahead, smartly holding the ancient muzzle-loaders that had been a present from Queen Victoria.

I walked up the sloping road past an old grey stone wall where orchids and other bright flowers grew. The Palace looked like an oversized hill-station bungalow with geraniums on steps and window-sills. In front of it workmen had almost completed the erection of an enormous tent, with a pagoda-style roof and an incredible ceiling of intricately pleated blue-and-white cloth.

Across a wide bright lawn the Maharajah's private *Gompa*, a secluded place of worship, stood on a spur of land hanging over the valley. Here the wedding took place. At the *Gompa* steps I became convinced that the man I had seen walking some distance behind me was indeed following me. I stopped to wait for him. He turned out to be another *basha* official, sent out by Jimmy who had seen me leave. He was shy and dark, a Hindu who "did taxes." I was already beginning to get some notion, not only of the racial mixtures of Sikkim, but of how everyone, without exception, had been pressed into service by that anonymous "Wedding Committee."

We went into the handsome *Gompa* together. Some lamas conversed quietly in a corner. One lama in a tucked-up gown polished the already glass-slick floor with an oiled rag under his bare feet—a little sliding dance.

We ascended one more steep flight of steps—I had heard a strange singing sound from above. The top floor had a veranda all around from which one looked out on the glory of the "Secret Valley of Rice" where now towards evening, small fires were burning here and there on the terraced hillslopes. The last of the sun caught the light on the yellow pagoda-style roof of a pavilion below ("for praying" said my guide) and the turquoise roof of another handsome building, identified as the "new Secretariat traditional Sikkimese style." (It was plain he had been practising these particular words with care.)

The sound that had drawn me upstairs—like a gentle rising and falling wind, half mournful, half lyrical—came from a lama. In one hand he turned a small prayer wheel, in the other he told a Buddhist rosary; from his lips there flowed a continuous rhythmic sound, a serene singsong. Could this be one of the lamas who must pray continuously day and night for the world's salvation?

"Do you speak English?" I whispered to another young lama, when we returned to the open porch. From the breast of his robe he drew a small shabby paperback book: English on one page, on the other Tibetan. He pointed to a single line with three phrases in a row. "*How do you do. Goodbye. Please sit down slowly.*"

* * *

The wedding came five days later. By that time I had seen quite a bit of Gangtok and I had (Continued on page 145)

# WHO'S AFRAID OF ELSIE DE WOLFE?



WILLIAM BALDWIN IN HIS BLACK-AND-WHITE OFFICE.

## Not William Baldwin who has his own brilliant ways, an unswerving touch in designing rooms, a definite influence

BY CLEVELAND AMORY

"Every woman in America thinks she is a born interior decorator. They all say 'I want to give you complete freedom *but*' . . . My whole life has been one long battle against those 'buts,'" said William Baldwin of the decorating firm of Baldwin & Martin. "Billy is small," his first boss, the late Ruby Ross Wood once said, "but his sting is deep"—and to prove it she sent him a chest of drawers with bees all over it. Mrs. Wood was also exasperated with Billy's continual running. "Learn to *walk*," she said. But Billy hasn't. The day we interviewed him he had just been arrested—for jay-running.

When "In" Interior people get together, Billy's the Kid. The range of his work is wide—from Cole Porter's apartment high in New York's Waldorf Towers to Whitney Warren's house on Telegraph Hill in San Francisco, from his own small apartment in New York's East Seventies to a villa in Majorca for the Gilbert Millers, from the arch-conservative Round Hill Club in Greenwich, Connecticut, to the arch-revolutionary new hairdressing salon of Manhattan's Mr. Kenneth. He has done a house for a woman who wanted "everything to (Continued on next page)

IN MY OWN APARTMENT," *Baldwin said of the New York living room,* opposite, *"no-colour colours come through like a sunlit Flemish painting." Two other Baldwin colophons here: lacquer and an important screen. The lacquer is crackled black on the eighteenth-century Portuguese table, golden on a seventeenth-century cachepot, shining black and gold on a Korean screen. "I thought the room would suffer without a fireplace," Baldwin said, "but its absence is made up for by the screen."*



HORST







## THE BALDWIN INFLUENCE Continued

show" and "nothing in it that had ever been done before," and he has also done a hideaway apartment for the mistress of a murderer. For some of his more run-of-the-millionaire clients, he has done as many as four houses.

"But," he said, using one of the "buts" he battles, "if you can tell I did a house, I didn't. The essence of the relationship between client and decorator must be 'we.'" The bugaboo here is that it's often a very difficult "we." And Baldwin, who is normally a happy person, is not made more so on the one-to-a-hundred chance that a client does say, at the beginning, "I know nothing." "I don't like that," Baldwin said, "because it's *carte blanche* and I hate *carte blanche.* It makes it almost impossible to reproduce the personal, and if there's one thing decorating is, it's personal. The worst thing any decorator can do is to give you the feeling that you're walking around in someone else's house. The whole business," Billy added, warming to his task, "has gone berserk. There's an absurd overemphasis on decoration. Decorating is not an end in itself—in fact if it turns out to be that, it *is* the end. Take as simple a thing as a chair. A chair, for God's sake, is to sit in. If your hostess gives you the look that makes you feel you shouldn't sit in it, it should go. The only place I'll permit a chair like that is in a bedroom and rarely there. If it's worth anything it should go to a museum, if it's not it should go in the ash can. And speaking of ash cans, take ashtrays. An ashtray is for ashes. People who have ashtrays they are afraid are going to be harmed by using should put them somewhere else and (Continued on next page)



"I LIKE FLOWERS. I LIKE COTTON," *Baldwin said of this Palm Beach bedroom,* right, *where he used both. Flowered cotton covers the sofa and chairs, flowered paper the walls. Fresh flowers sharpen the point: "A Matisse palette, late Matisse."*

"SCREENS DO MUCH TO BREAK UP A ROOM, *to create privacy. They're especially good in New York," said Baldwin, who placed,* left, *four Indian carved wood screens around the New York living room of James Davison, a room "Regency in feeling but a big jump from Regency" with cotton Paisley on a sofa, a great Italian gilded wood mirror over the mantel.*

"BOOKS ARE THE GREATEST DECORATIVE ELEMENT ANY ROOM CAN HAVE," *Baldwin said. In the famous Cole Porter library,* top of page, *he arranged the books on brass-bound shelves, against tortoiseshell leather walls.*

HORST



go to the corner drugstore and get some others."

On the one hand a stern believer that uniformity is the death of individuality, Baldwin is equally stern on the subject of the novelty of today being the bad taste of tomorrow. "*Décor* must be, as the French say, *séant*, or suitable," he said.

"Another enemy," Baldwin said, "is the plain and simple matter of too much money. I can't tell you how many people I know who won't buy something *unless* it's expensive. I know it isn't good business, but I tell them what I think anyway. I think an unpleasant atmosphere results from the entry into the obviously 'rich' room—the kind that makes you feel you're caught right in the middle between the devil of a museum and the deep sea of the *embarras de richesse*. And one thing you can say for Southern women—they're far less guilty on this score than Northerners."

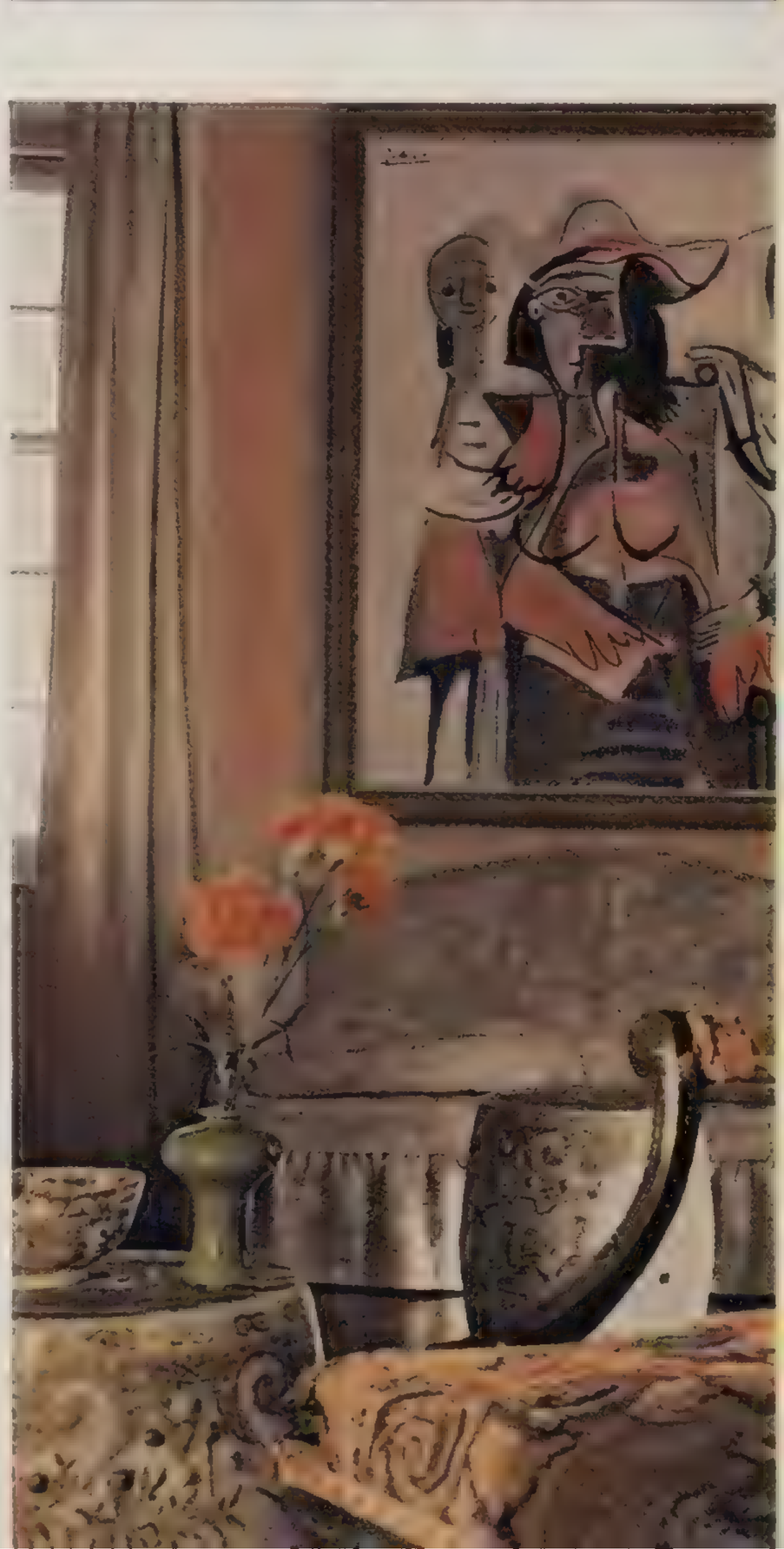
Baldwin then brought up art. "I have far too much respect for art to reduce it to decoration. A picture should never be bought to be a part of decoration. In fact, if a picture isn't loved for itself and by the person who buys it, it shouldn't be bought at all. I don't think anyone has a right to possess anything he doesn't love—art or anything else."

At the same time Baldwin sees the decorator as a kind of artist—only a special kind of artist, a portrait painter. "I know portrait painters who won't paint people they don't like," he said, "and I at least try not to decorate for people I don't like. After all, we're back to that 'we' again. I help. I assist. I do not *do*. I've never solicited a job in my life. People come to me the way they do to a doctor or a lawyer—there must be trust. The quickest way not to get their money's worth is for them not to trust their decorator."

Although Baldwin treasures his few men clients—"if for no other reason," he said, "because they don't change their minds so often"—they are worse than women when it comes to trust. Most men distrust decorators on sight. As for giving credit after the job is done, however, men are better. "Many women would like to credit their decorator, but they feel they can't. And now we're back to that original born-decorator thing."

Actually, Baldwin believes there are only two or three women in each city who are really born decorators—who are born, as he puts it, "with (Continued on next page)





"I'VE ALWAYS LIKED THE RED ROOM," *said Baldwin who made the Pennsylvania library*, top, near right, *of Mrs. John Wintersteen thoroughly scarlet with India chintz, a plaid rug, scarf-weight fringed wool curtains, another Baldwin symbol. An Oriental touch here: by the stairway—a Chinese umbrella stand.*

"A PLANNED MÉLANGE," *Baldwin called Mrs. Wintersteen's living room*, below, near right. *Some of the mélange in this photograph: an English needlepoint chair, a sofa in French cotton damask, tables that were Oriental garden seats, a 1961 Picasso.*

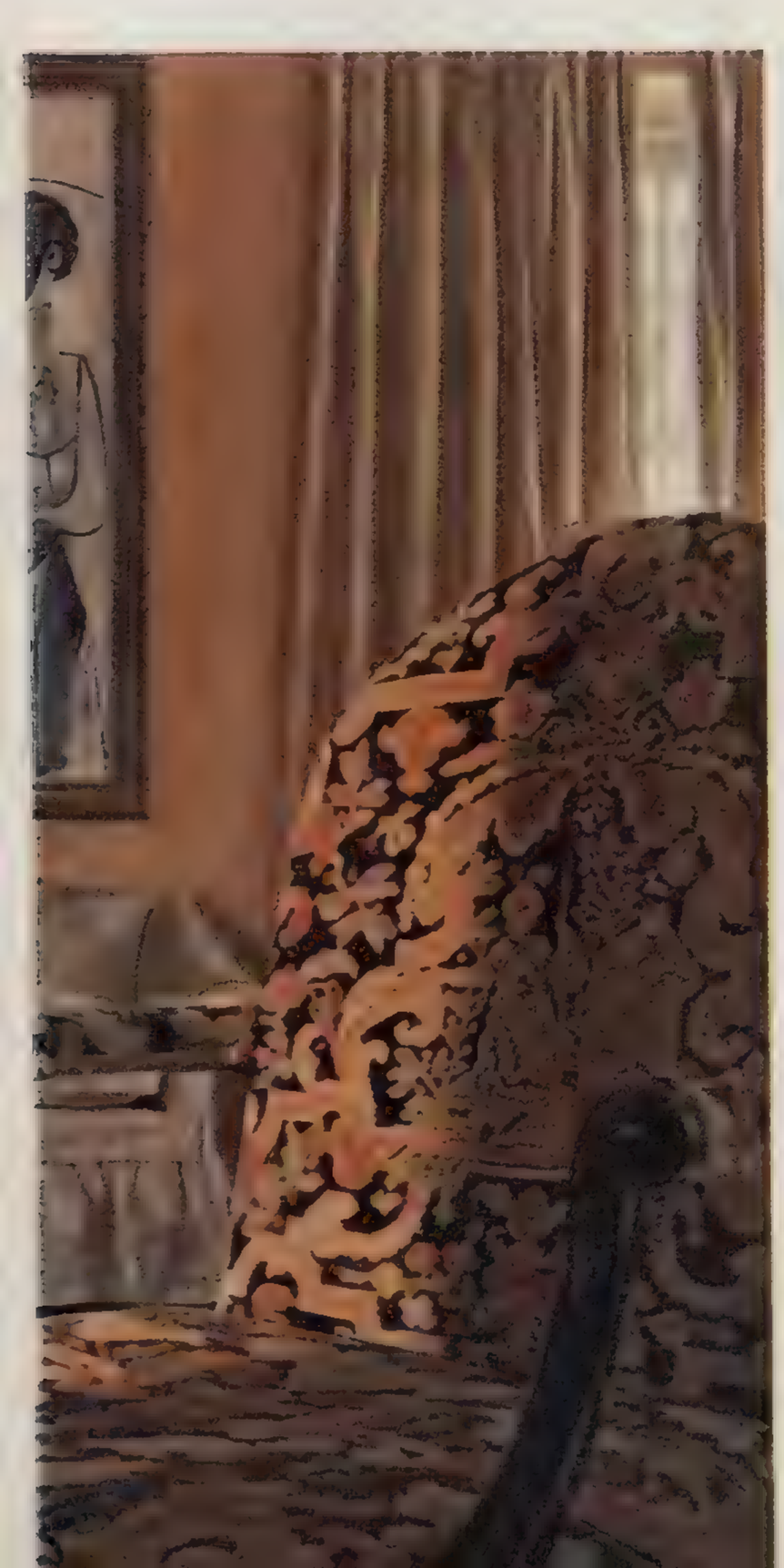
"IF THERE'S ONE THING DECORATING IS, IT'S PERSONAL," *Baldwin said. In the Palm Beach loggia of Mr. and Mrs. Francis Kellogg*, top, far right, *Baldwin played up the owners' interests in game with animal heads on whitewashed brick walls, the major colour work left to flowers.*

"ORANGE RESTORED," *Baldwin said of the Kellogg sitting room*, below, far right. *With a lion rug and elephant tusks, he put orange-printed slipcovers and curtains, solid orange chairs.*

HORST









that extra thing of flair and personal flavour. They are the independents. They feel no pressure of the dictates of a decorator."

Baldwin came under the influence of four such women, and he is only too happy to credit them. The first was Dr. Claribel Cone, one of the famous Cone sisters of Baltimore. He was taken to her apartment when he was ten years old. "I can remember it just as if it were yesterday," he said. "It was there I first saw a Matisse. It opened the door of freedom for me." From that day on whenever his mother went shopping to choose materials or anything like that, she always took Billy along—to ask him about colour. "I can't remember a single occasion," he said, "when she didn't."

Baldwin's father was an insurance man who sent Billy to Gilman and Princeton. At Princeton he became so interested in architecture and decoration—"and spent so much time in New York at museums and galleries and things"—that he never bothered to graduate. After Princeton, he returned to Baltimore where he came under the great influence of Mrs. John W. Garrett. At her famous "Evergreen House," Billy remembers seeing twenty-four Raoul Dufy watercolours as well as the first Picasso he actually saw on someone's wall. The Garrett house had not only a private theatre done by Bakst, the great colourist for the Russian ballet, but a wing of the house all of red lacquer and Chinese furniture. "Alice Garrett," he said, "was the second step of my emancipation. She took my mind right out of Maryland and jumped me from eighteenth-century England into the modern Continental world."

His third great influence, and the third step of his emancipation, was the beginning of his long friendship with Pauline Fairfax Potter, now the Baroness Philippe de Rothschild. "When I first knew Pauline," he said, "she had a small house in an unfashionable section of Richmond Street with no money. At seventeen her flower arrangements were fantastic—and her table decorations, too. She could take a few family possessions, a few bits of Chippendale, and somehow take them right out of the stereotype. Her great gift was the unconventional use of conventional things."

In those days, decorators always felt the necessity of pairs—a pair of chairs, a pair of lamps, a pair of practically everything but the decorators themselves. Pairs were, in fact, decorators' signatures. "Pauline," Baldwin said, "even in that little house, made me aware of the importance of space, of the beauty of asymmetry, of the wisdom of waiting."

His first major job—one which attracted the attention of Ruby Ross Wood and eventually brought him to New York—was the house he decorated for Baltimore's Mrs. Thomas Symington, now Mrs. Seton Lindsay. "I'd really done nothing up to then," he said, "but Edith gave me everything to play with—Italian beds, Spanish chairs, Portuguese tables, everything."

The late Mrs. Wood, born in Georgia, was, of course, the woman who headed the first department of decoration in any department store—the famous "Au Quatrième" on the New York Wanamaker's Fourth Floor. In addition, Mrs. Wood was the ghost-writer of the Elsie de Wolfe Mendl book, *The House in Good Taste.* For Baldwin, in an era when everybody was afraid of De Wolfe—in this case De Wolfe being De Elsie—Mrs. Wood marked the fourth and final step in his emancipation. "Ruby had three credos," he said, "and all three of them were unbelievably (Continued on page 143)



DRAPED WALLS GIVE PORTABLE ARCHITECTURE," *said Baldwin of this hotel sitting room,* opposite, *hung with Paisley calico. Hotel furniture has been combined with great eighteenth-century French objects and chairs that belong to the long-range occupant. Baldwin called this brown room one of his glowing city rooms. "Against the cruel New York light," he said, "the glow is the point."*

HORST



# A bargain in chic

A bargain is: a very fresh and pretty city dress so pleasantly priced that having it in several colours becomes an affordable luxury...an evening dress so strongly in the fashion current that whatever the price, the price is reasonable...a marvellous silk trench coat that is, as a surprise, a raincoat. A bargain, in fact, is full of surprises—fashion as well as financial.

$25 abstraction, left: black-and-white shift, with a scarf settled softly on the neckline. By Leslie Fay, in warp knitted Ban-Lon (Maxwell fabric). Altman's; Halle Bros.; Hudson's. Irene of New York straw helmet. Richelieu earrings, also at Altman's.

$80 and a new way to lower city temperatures, above: black tank top, lined beige skirt as open and airy as fish-netting. By Vera Maxwell; top of rayon, linen, and cotton; skirt of Creslan. At Saks Fifth Avenue; Hutzler's. Sally Victor black straw Breton.

$23 for a dress the colour of a good Bordeaux, right; its slim straight lines picked out in white stitching, tabbed at the sides. By California Girl, of Dacron and cotton (Galey & Lord fabric); at Lord & Taylor; Joseph Magnin. Dior straw hat, at Bergdorf Goodman. On these twelve pages: Hansen "Complexion" gloves, of double-woven Du Pont nylon. At Bloomingdale's.

HORST



... a bargain in chic





$110 Empire (left): white linen evening dress inked with jagged black zebra stripes; tied just under the bosom, easy and slender all the way down. By Charles Cooper, of Irish linen. Bonwit Teller; Nan Duskin; Sakowitz; I. Magnin. Scaasi pin. Opera pumps: Adlib.

$18 way to be in fashion all summer (near right): no collar, no sleeves, no touching lines. Brown-and-white Arnel jersey shift, by Serbin. Lord & Taylor; Burdine's. Sally Victor straw Breton.

$40 way to satisfy this summer's craving for white piqué (above right): shirt collar, wraparound effects, waistline seamed high and bowed. By N. S. Petites, of cotton piqué. Miss Bergdorf of Bergdorf Goodman. Ed Baynard hat: tight white silk band around a straw crown.

$30 to spend on patios, terraces, air-conditioned living rooms (far right, centre). Slipper-length Empire dress: white rickrack on turquoise-and-white cotton. By Robert Sloan, of Steven fabric. Lord & Taylor. Shoes by Pappagallo. Coiffure: Marc Sinclair of Lilly Daché.

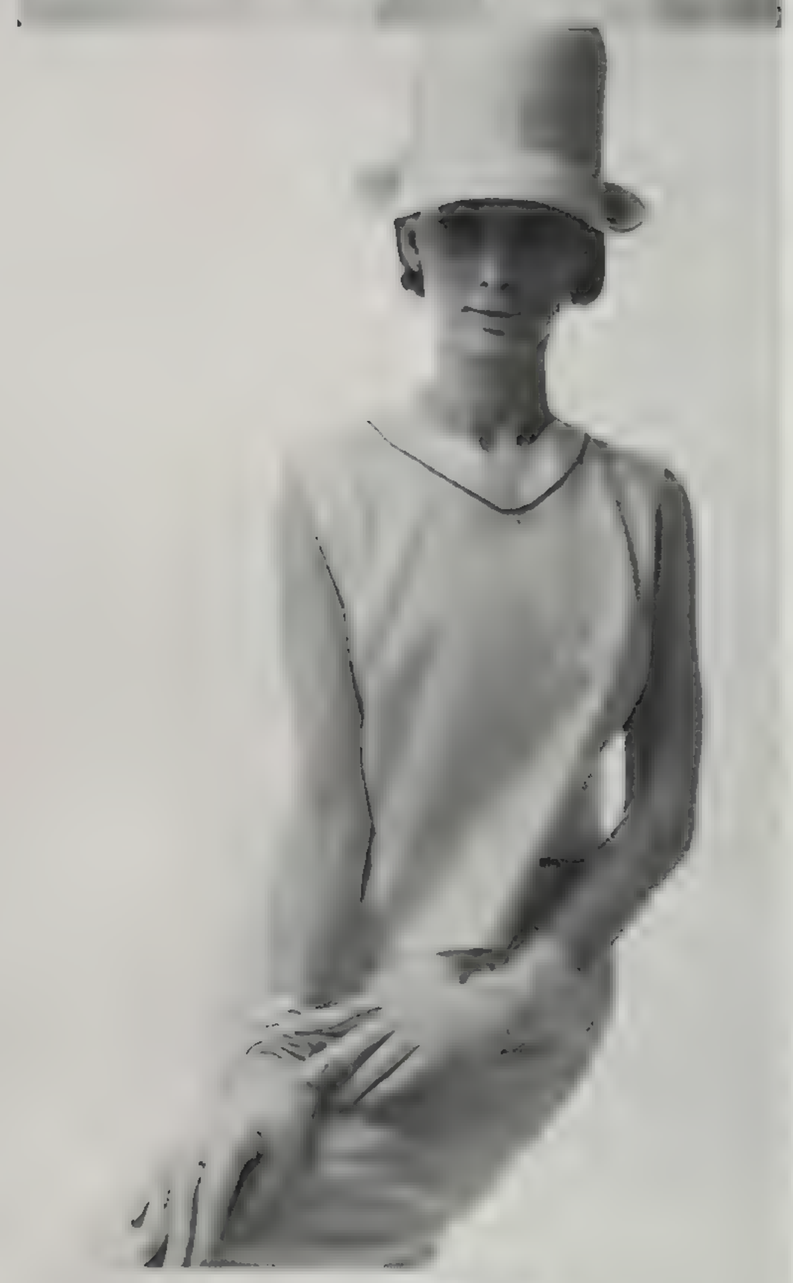
$12 to slipcover a bathing suit handsomely (far right, below): white cotton beach shift, with black giraffe splotches. By Vera. At Altman's. The sandals are by Luigi, at Delman: Bergdorf Goodman.



HORST

...a bargain in chic







$20 for the scrubbed-bright freshness of white jersey, (opposite above). Long straight pullover, pleated skirt. By Nelly Don, of Arnel jersey. Altman's; Frost Bros.; Meier & Frank. Balmain navy blue-and-white silk turban, printed and tied like a West Indian's bandana. This: Bergdorf Goodman.

$35 for the dash of a raincoat, (opposite below), that doesn't shout its intentions. Dotted black-and-white silk trench coat, by House of Silk. De Pinna; Jordan Marsh, Florida. The matching head-scarf is by Ed Baynard.

$30 white cotton cloqué coat (this page, top left) to amortize over 90-days' worth of bare little summer dresses. Double-breasted, sash-belted. By PRL, junior sizes. At Saks Fifth Avenue. Emme white organdie fedora.

$15 buys a blush of pink (centre left), with deeper pink welting here and there. Pullover dress by Westbury, of grainy Avisco rayon. At Bloomingdale's. Lilly Daché smoky-pink straw hat.

$70 saved—but not exclusively—for a rainy day. Beige jersey smock-coat (below left) with a deeply shirred yoke, elasticized sleeves. By Modelia, of Sag-No-Mor worsted, with water-repellent finish. At Saks Fifth Avenue. The hat, by Irene of New York.

$50 for a streak of sunshine (above right). Grainy yellow silk, tied low at the back. By Pat Premo. Bergdorf Goodman. Deb shoes. Lilly Daché hat.

$18 way to revive everybody in sight. Beaming white shift (right) in a shape as simple as children's cutouts. By Villager, of Dacron and cotton. Saks Fifth Avenue. Hat by Sally Victor.

HORST







... a bargain in chic

HORST

Black late-day dresses here, geared to this buying-basis: the required moneybags are compact-sized, though the fashion returns are pleasantly whopping—each has, for instance, the bare cutout back that's important now in dresses for after six, and somehow adds to the message of a smooth lifted coiffure.

$50 Crisscrossed bareness tops a dress, left, of black cotton soufflé. The shape, in two pieces: short top with flared back, skirt that slants to more width at the hem. By Oleg Cassini Young America, of Herbert Meyer fabric; at Bonwit Teller; Gus Mayer; Neiman-Marcus; Joseph Magnin.

$50 Also black and bare, the dress at right with a low U-turned back, edged all around in ruffles. At the front, this neck is high. From the Young Elegante collection by Larry Aldrich, of Celanese acetate and Avisco rayon (Onondaga crêpe). Earrings by Marvella. Both at Bonwit Teller. Dress, also at Hutzler's; Hudson's; Joseph Magnin. Both coiffures here, by Marc Sinclair of Lilly Daché.





$50 Summer suit, upper left, that follows a simple-lines plan, better to show off a waffle-surfaced fabric—white Swiss cotton. This, with small collar, sash. By Barberini; at Bonwit Teller; I. Magnin. Hat: Irene of New York.

$25 Getting-around dress, lower left, for cities or travel—black small checks on cotton-and-silk, with shiny black belt. By Jon McCauley, of Herbert Meyer fabric; at Best & Co.; Makoff; Frost Bros. Rough straw lampshade, by Lilly Daché.

$30 On the shifting scene (an important shape this season at all time-levels), a two-piece shift, right, in jersey of Antron nylon, printed with bright flowers. Note: this is a length of sleeve that counts this summer. By Toni Owen, of William Winkler fabric; at Saks Fifth Avenue; Julius Garfinckel; Innes, Wichita. Deep straw cloche, by Lilly Daché.

$70 Overblouse dress after Courrèges, upper far right, the top in four bias diamond-shapes over an eased skirt. This, American-beauty coloured. By Leonard Arkin, of Belgian linen by Sichel; at Lord & Taylor; I. Magnin. White bali hat, wrapped in dress-coloured chiffon: Irene of New York.

$26 Another overblouse-over-ease, at lower far right—a two-piece crêpe dress, scroll-printed in pink, green, yellow. Down centre-front: a tabbed panel. By L'Aiglon; at Lord & Taylor; Wm. H. Block. The hat, a reprise of the one at lower left—pink straw, by Lilly Daché.



... a bargain in chic

HORST





...a bargain in chic

$23 A bargain in fashion news that might be the backbone of a summer terrace-wardrobe, opposite. A long dress of cotton, flower-box printed in orange, yellow, and blue, with a back that crosses at the neck, then disappears—as a lot of good backs are doing now. By Lanz, in junior sizes, of Stoffel fabric. At Bonwit Teller; Julius Garfinckel; Harold's; Woolf Brothers. The coiffure by Marc Sinclair of Lilly Daché.

$70 Freshest thing in town—a white linen overblouse, scalloped, smooth and crisp as bond paper over a black linen skirt, upper left. By Herbert Sondheim, of Moygashel linen; at Bergdorf Goodman; L. S. Ayres; Sakowitz. Earrings by Accessocraft. The hat, Tiffany-lampshade shaped, black shiny straw, by Lilly Daché.

$50 A bare-back idea from Givenchy, for late-days, lower left. A dress of black cloqué crêpe with cowl front, low cowl back, a trail of bow. By Suzy Perette of Celanese acetate and Enka rayon (Onondaga fabric). At Lord & Taylor; Woodward & Lothrop; Joseph Magnin. Hat-for-black: white organdie, Lilly Daché.

HORST





PATOU—VOGUE PATTERN 1251

Recent flashes from Paris, here in pattern form: a suit from Patou with new waistcoat overblouse, a new coat-shape from Dessès derived from princesse seaming. Each of these, a smart bargains-in-chic idea, with this year's look of the tailor's hand. THE PATOU SUIT, above, with one of the newest suit ideas going new—a waistcoat blouse. The suit-lines are simple, French, and current—easy box-shaped jacket with a side-front button idea, straight skirt with gathered front—to show off a handsome fabric: here, silk cloqué in a pale shrimpy pink, the blouse made of heavy silk crêpe, in the same pink as the suit. Vogue Pattern 1251. THE DESSÈS COAT, opposite, seven-eighths length, with side-long princesse pieces that seam into a beautiful skimmy shape. The neck, notched; at the hipline, slash pockets. Vogue Pattern 1250, in heavy white wool. The car, showing its unclouded drawing-room aspects: a Rolls-Royce Silver Cloud. The coiffures by Mr. Monti of Elizabeth Arden. Other views, yardages, on page 53.

DESSÈS—VOGUE PATTERN 1250

# New Paris currency

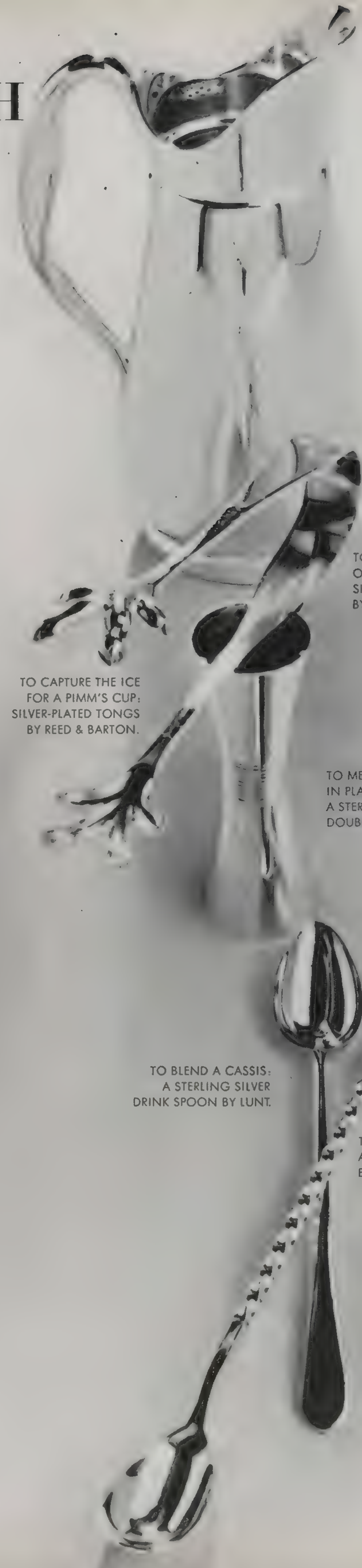


HELMUT NEWTON



# 10 FRESH COOLERS...

**What can be crushed, smashed, cracked, shaved, mangled a dozen ways and emerge as one of the most welcome and welcoming sights of summer? Clearly, solid $H_2O$. Here are ten good drinks, including a mead, and, to stir them up, some good silver of ice-land.**



TO HOLD THREE PINTS OF COLD BISHOP: A SILVER-PLATED PITCHER BY REED & BARTON.

TO CAPTURE THE ICE FOR A PIMM'S CUP: SILVER-PLATED TONGS BY REED & BARTON.

TO MEASURE THE RUM IN PLANTER'S PUNCH: A STERLING SILVER DOUBLE JIGGER BY TOWLE.

TO BLEND A CASSIS: A STERLING SILVER DRINK SPOON BY LUNT.

TO SWIZZLE A SPRITZER: A SILVER-PLATED STIRRER BY REED & BARTON.

### PINEAPPLE PLANTER'S PUNCH

*Six drinks*

6 jiggers light rum
6 jiggers dark rum
6 small pineapples, scooped out
6 tablespoons powdered sugar
6 small limes, juice only

Remove a small cover from each pineapple. Scoop out pulp and press out juice. Divide rums, sugar, and lime juice equally in the pineapple shells. Fill with pineapple juice. Stir, chill. Before serving, add shaved ice. Replace pineapple covers after hole has been punched in each for straw.

### PIMM'S CUP NO. 1

*One drink*

2 ounces Pimm's Cup No. 1
Lemon soda (or 7-Up)
Long strip cucumber rind
Orange section
Sprig of borage or mint

Pour Pimm's No. 1 into a tall glass. Fill with ice. Add lemon soda. Decorate with cucumber, orange, borage.

### SPRITZER COOLER

*One drink*

Dry white wine
Soda
Cucumber rind • Radish slice

Fill a 12-ounce glass two-thirds full of wine over cracked ice. Add soda, cucumber rind, and a radish slice.

### CASSIS AMER PICON

*One drink*

½ ounce Amer Picon
2 ounces gin
1 tablespoon cassis liqueur
1 orange peel
Dashes of soda

Pour into 6-ounce glass and stir. Fill glass with shaved ice and insert orange peel. Serve with short straws.

### ISLAND CREAM

*Four drinks*

8 jiggers Scotch whisky
2 cups milk
1 package shredded coconut
1 lime, juice only
1 egg white
2 cups shaved ice

Ahead of time, scald the milk, pour it over the shredded coconut, let it steep half an hour. Strain, and chill, When cold, combine with everything else in a blender with the shaved ice. Blend at high speed for a few seconds and then pour into chilled goblets. Stir with a cinammon stick.

### OLIVETTE

*Six drinks*

6 ounces vodka
1½ ounces dry vermouth
½ ounce Pernod
6 ounces gin

Shake everything with cracked ice. Strain into chilled cocktail glasses.

### COLD BISHOP

*Eight drinks*

12 ounces bourbon
4 tablespoons sugar
2 tablespoons water
3 cups cold tea
Juice of a lemon
Cherries, pitted and halved
Orange peel

Melt the sugar and water in a pitcher. Add everything else and chill thoroughly. Add cracked ice before serving in punch glasses.

### VODKA JULEP

*One drink*

2½ ounces vodka
4 sprigs mint, no stems
1 teaspoon sugar
1 ounce water
1 slice preserved lime
Mint

Crush mint, sugar, and water in a goblet. Fill two-thirds full with shaved ice. Pour the vodka over. Insert preserved lime and decorate with mint sprig. Drink with straws.

### PEACH CHAMPAGNE

*Two drinks*

½ bottle iced champagne
2 large peaches
1 drop ea. glass Angostura bitters
2 teaspoons sugar (optional)

Plunge the peaches in boiling water to peel, then put them through a juicer or blender. Add the bitters and sugar to taste. Pour into two tall glasses. Fill with cold champagne.

### SUMMER MEAD

*Makes one gallon*

½ cup hops
1 pound honey
1½ gallons water

Place hops in a little bag made of cheesecloth. Place, with honey and water, in a large saucepan. Bring to a boil. Simmer until reduced by a third. Keep covered in a warm place for five days. Bottle and keep cool for a month before using. Serve from a pitcher filled with cracked ice.

ALL SILVER AT MACY'S



JOHN STEWART



# VOGUE'S OWN MENU

## A COUNTRY LUNCHEON FOR SIX

*Pretty colours cool hot summer days. In this luncheon, a delicate white bisque precedes an aromatic red-and-green chicken casserole, a dessert of purple figs and pale ginger sand tarts.*

VOGUE'S OWN MENU

### MENU

CHILLED BILLI-BI BISQUE*

WHITE BEAUJOLAIS

CHICKEN CASSEROLE CATALAN*
BRAISED LETTUCE*

WHOLE-WHEAT STICKS*

FRESH FIGS IN SOUR CREAM
HAZELNUT GINGER SAND TARTS*

VOGUE'S OWN RECIPE

### CHILLED BILLI-BI BISQUE

FOR SIX PEOPLE

3 pounds mussels
½ bottle dry white wine
2 shallots, minced
1 small onion, minced
2 cups heavy cream
Salt and cayenne pepper

Billi-Bi, a white mussel soup, received its name presumably because Maxim's created it many years ago for William B. Leeds. To make it: Scrub mussels. Remove any beard still adhering to shells. Place mussels and wine in a saucepan and steam the mussels open, discarding any unopened shells. Strain broth (about 3½ cups) from mussels through a cloth into a clean pot to eliminate any sand. Add shallots and onion and simmer about 5 minutes until soft. Strain again. Season with cayenne and very little salt. Cool and combine with cream. Chill thoroughly. Serve in chilled cups. (The mussel meat may be used later in a salad, with mustard mayonnaise.)

VOGUE'S OWN RECIPE

### CHICKEN CASSEROLE CATALAN

FOR SIX PEOPLE

2 2½ pound fryers, cut up
½ cup olive oil
½ cup flour
1 large onion, chopped fine
1 medium eggplant, sliced
4 tomatoes, halved and seeded
3 sweet red peppers, seeded and cut in strips
¾ cup white wine
1 clove garlic, minced
½ teaspoon dry basil
¼ cup chopped parsley
Salt and pepper

Pour ¼ cup of the oil into a large, heavy frying pan and heat. Dredge the chicken lightly in seasoned flour (¼ cup), and sauté until golden. Turn the pieces, add the onion, and cook until onions and chicken are brown. Remove chicken and onions to an oven-to-table casserole. Add remaining oil to the frying pan. Dredge the sliced eggplant and tomatoes in ¼ cup flour and sauté them gently for 10 minutes, placing the tomatoes cut side down. Turn them and add the sweet peppers. Cook slowly another 5 minutes. Add to the casserole. Deglaze the frying pan with the wine, pour over the chicken. Put the casserole over a low flame on top of the stove, add garlic and basil; stir, cover, and simmer for 20 minutes. Remove from heat, correct seasoning. Sprinkle with chopped parsley.

VOGUE'S OWN RECIPE

### BRAISED LETTUCE

FOR SIX PEOPLE

6 heads of Boston lettuce
4 tablespoons butter
1 medium onion, chopped
1 carrot, cut in thin rounds
¼ teaspoon nutmeg
1 cup beef bouillon
½ cup heavy cream
Salt and pepper

Remove bruised outer leaves from the lettuce. Do not remove the stem, but scrape it clean, then wash lettuce well. Plunge the lettuce into salted, rapidly boiling water and blanch for 8 minutes. Cool immediately in cold running water. Drain well, pressing out all the water. If the heads are large, cut in two lengthwise. Melt the butter in an ovenproof dish. Sauté the onion and carrot gently for 10 minutes. Arrange the lettuce neatly over the sautéed vegetables. Sprinkle with nutmeg and pepper and a little salt. (If the bouillon is canned, it is already salted.) Pour the bouillon over the lettuce and bake in a 400° oven for 40 minutes or until nearly all the juice is gone. (Turn the lettuce once, halfway through cooking.) Remove the casserole from oven to top of stove. Add the cream to dissolve all the glaze in the pan. Bring to a boil and serve immediately in the same dish.

VOGUE'S OWN RECIPE

### WHOLE-WHEAT STICKS

FOR SIX PEOPLE

1 loaf of unsliced whole-wheat bread
¼ pound stick of butter

Cut the crust from the bread and cut the loaf into about 10 thick sticks of bread. Melt the butter and paint the sticks on all sides with the melted butter. Bake in a preheated 400° oven, turning on all sides until golden and crispy. Serve very hot.

VOGUE'S OWN RECIPE

### HAZELNUT GINGER SAND TARTS

FOR SIX PEOPLE

½ cup ground hazelnuts
2 cups flour
1 egg yolk
1 teaspoon grated lemon rind
¼ teaspoon ground cardamom
1½ sticks butter
½ cup sugar
¼ cup light-brown sugar
½ cup ginger marmalade
Powdered sugar

Mix ground hazelnuts with flour and a pinch of salt. Place in a bowl. Make a well in the flour. Place egg yolk, lemon rind, ground cardamom, cut-up butter, and white and brown sugar in the well. Work quickly together with the tips of the fingers until blended. Roll into a ball and chill for 2 hours. Roll out small amounts of dough and cut with round 1½ inch cookie cutter. Dough may be gathered and rolled until used up. When it gets too soft, chill to firm. Remove centre with small cutter from half the cookies. Bake on greased cookie sheets in a preheated 400° oven for 12 minutes. Cool, cover whole cookies with marmalade and top with cookie rings. Dust with powdered sugar. Keep in tightly sealed metal box or cookie jar.



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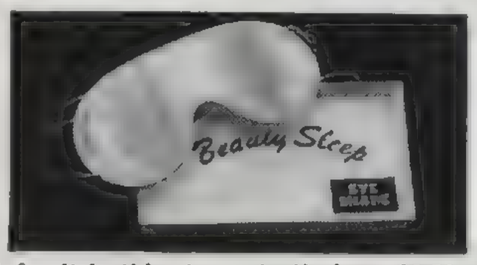
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San Francisco, Calif.



(Continued from page 122)

simple. First, the personal—she never let you lose sight of the personal in decorating. Second, comfort. Her great and guiding rule was to arrange beautiful things comfortably. Third and lastly, the new. She made you aware of the importance of the new design or the new colour or the new whatever—this, she used to say, 'kept your mind young' —but she also made you select from the new only what you considered best and always cast aside the novelty."

At the beginning Baldwin remembers he had several failures—one stands out in his mind as especially awful: "I was colour mad. I did one four-room apartment which was the all-time horror—one room blue, one green, one red, and one yellow. There was no restraint, no discipline, and no continuity. The whole place looked like an Easter egg hunt."

Now, pressed to name what he considers the most outstanding of his accomplishments, he chooses Cole Porter's apartment in the Waldorf Towers. From the beginning this presented seemingly insuperable problems: to install in a New York apartment, and in a hotel apartment at that, Linda Porter's great collection of French furniture which she had first in the Rue Monsieur in Paris and then at her house in Williamstown. "At Williamstown," Baldwin said, "Cole even had a separate house. He had about as much personal connection with Linda's furniture as I did. My job was to reassemble this personal collection after Linda died and somehow re-identify it with a change of colour from the ultra-feminine taste of Linda to the bachelor taste of Cole. What I had to do, for example, was to take that fabulous Chinese wallpaper from Linda's *drawing room*—(Billy emphasizes the words)—to Cole's *living room*."

Porter gave him *carte blanche*—but with one exception. "Don't forget," he said, "I'm Broadway." Baldwin did not forget. And if, on the one hand, he tried to restore the atmosphere of Paris in the Twenties (there is even a dark green Elsie de Wolfe Mendl memorial guest room) there is also a brass library. But Porter asked for something else too—a red bed. ("And," added Baldwin, "it is red—in fact it's a riot of red.") There were, however, other injunctions too. "I do not want," Porter told him, "an elaborate installation to hide my television any more than I want slipcovers for my pianos." Since Porter entertains primarily at lunch, the living room had to be at its best at the lunch hour and since Porter is left-handed, all the vast engineering network of the apartment—the air-conditioning, hi fi, tape-recording, et cetera—had to be operated from switches placed to the left of Porter's favourite chairs. Finally, since Porter hates bells, everywhere in the apartment there are bulbs only—red for the front door, white for the back door, and blue for the telephone.

The apartment, in fact, is so close to perfection that more than one visitor has wanted one just like it. Once, in fact, not one but two Broadway producers commissioned Baldwin to do one like it for each of them. "The very fact they wanted something just like *anyone* else's ought to have been enough of a warning for me," Baldwin said, "but really, *just like Cole's*—I don't know how I could have been *that* stupid. And, of course, half way along they wanted something else—it was much too subtle for them."

This kind of story, however, is rare for Baldwin—as is his story of finishing in record time an apartment for the mistress of a convicted murderer—a man who was to get two days off. Only once after he finished the job did Baldwin ever see or hear from the woman again. One day, as he was shopping in Park & Tilford, someone came up behind to press something into his back. Turning around and seeing the woman, Baldwin was extremely agitated, but in a moment she was gone. Not, however, before pressing into his hand something he has always treasured—a candy heart.

"I have to live in a tomb of silence," he added. "I could list a hundred names of people everybody thinks are wonderful

who, when you work for them, are really . . . well, I won't use the word. I've had some of the most famous names in this country say the most incredible things to me. I had one woman say she wanted a bed out of a material that had never been made. Another woman said she wanted her sofa to look as if old ladies had crocheted it. Another woman wanted a 'room divider' but one that had to have, she said, 'a piano, a bookcase, and a bar with hot and cold running water.'" Once, after perhaps Baldwin's most difficult failure (the woman had called one of his most remarkable rooms a "Call-Me-Madam room"), he was praised for what a friend, who knew the full story, called his "*chic* behaviour." "It's not *chic* behaviour," replied Baldwin. "It's just not the American way to go around advertising your failures." Baldwin is close to being jingoistic.

"I can't tell you," he said, "how American I am. This belittling thing about America in decorating makes me so mad. I'm against the all-English house or the all-French house or the all-Spanish house or the all-anything-but-American house. It may *be* an English house or a French house or a Spanish house, but it must be translated into terms that suit the American Way for America today. We can recognize and give credit where credit is due to the debt of taste we owe to Europe, but I'm tired of our forgetting that we have taste too—in fact, we're a whole empire of taste. That is my flag, and I love to wave it."

## PRINCESS OF MOROCCO

(Continued from page 87)

dallions and seed pearls. The traditional Moroccan kaftan was the dress Princess Lalla Nezha, twenty-two-year-old sister of King Hassan II of Morocco wore for all official occasions during the recent state visit to Washington and New York. In her wardrobe were fifteen of these simple majestic robes that envelop the body with finger-deep sleeves, hemlines that sweep the floor, are clasped to the waist with jewelled belts. Princess Lalla Nezha's kaftans were of varied materials—she wore pitch-black velvet to the White House—and all were dusted or gilded with degrees of gold, silver embroidery. Over a kaftan, solidly embroidered in gold, she wore another of white silk organdie—the effect was of sun shining through a cloud. In New York at a reception for His Majesty at the Hotel Plaza given by the Moroccan Ambassador to the United Nations, Ahmed Taibi Benhima, Princess Lalla Nezha's kaftan was of amethyst velvet embroidered in gold bullion, partially sheltered with another of amethyst and mauve crisscross-checked organza. Both were cinched with the big necklace and ceinture of seed pearls, and emeralds set in gold.

Fluttering through the corridors like a moth muffled in a beautiful silken cocoon, she joined the King's entourage as he emerged from his suite. For twenty minutes she stood in the receiving line, smiling slightly, extending a delicate, but firm hand to shake. Then poof! the royal party was back upstairs to its rooms. Moments later, the Princess peeped out of her door wearing a chic, gently fitted suit of pale-blue silk, sashed at a heightened waistline—and Chanel's famous black, gold-rimmed slingback sandals.

For this is a modern princess, raised in an emancipated fashion according to the wishes of her father the late Mohammed V, King of Morocco. In a country where many women are still veiled, she often wears Western clothes made by a Paris couturière who flies to Rabat. When out of the public eye, on this—her first official visit, the Princess wore attractive Western clothes. (At a private dinner party in New York, she had a marvellous time twisting in a slender black silk dinner suit.)

The Princess spoke French much of the time, considering her English poor though, in fact, it was very good.

And all was not just a rigid ballet of protocol. While in New York, Princess Lalla Nezha managed to fulfill two big wishes—she visited Mr. Kenneth's Salon, had her hair twisted into a high, extravagant arrangement, and she acquired a pair of Bermuda shorts to wear at home on the Moroccan beach.



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## BLACKPOOL

(Continued from page 101)

Are they dead?

No.

He shuddered.

She twitched.

Don't stand staring at people like that have you no manners?

Go and play.

Where?

Lie in the sun then and get brown.

Go for a paddle in the sea but don't go too far out I don't want you drowning. Take your water wings. Go and get us all an ice lolly each. Take note of our position. I don't want you getting lost in this crowd you can't see wood for trees. Look at that couple. It's disgusting on the beach in front of children. They're sex mad these days. I think it must be something they put in the food. He's been gone hours.

The ice lollies have melted.

Suck the stick then.

What's this I've found buried in the sand, Mam?

Pasts presents and futures told.

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"I was deeply impressed by what she said to me." (Bob Hope)

"I will certainly consult her again next time I'm in Blackpool." (Jayne Mansfield)

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Sand in your ears, hair, and shoes—sunburnt to a cinder if you've been lucky with the weather—fat on food you didn't have to fend for yourself—penniless—acquainted with new people who wrote their address down for you to lose—when Christmas cards signed Doris and Bill come you may wonder. Boys promise girls they'll write, love, and girls promise boys they'll write, love, and we'll meet again don't know where don't know when. Buckets and spades will rust and water wings deflated rot to holes and carefully collected seashells brought home from the seashore carelessly be thrown out.

On the Pleasure Beach of Big Dippers Ghost Trains and Water Chutes outside the FUNHOUSE in a big glass box a giant puppet made like a man sits and rocks and holds its sides and laughs and laughs and laughs all the time and you can hear it laughing above all other noise all over Blackpool.

## GAUDÍ

(Continued from page 80)

those of Gaudí in constructing the crypt of the Güell chapel at Santa Coloma. And in Le Corbusier's later turn from the austerity of his early buildings we recognize an approach which, like Gaudí's, pays much closer attention to surface interests and colour as a means to speak more intimately to the observer than a starkly functional architecture ever could.

Today it is not only in the buildings of Le Corbusier that we can recognize points in common with the approach regarded as so perverse in Gaudí's work sixty years ago. We see it also in the realization of such creative leaders in the field of reinforced concrete—to quote only two examples—as his fellow Spaniard Félix Candela, now living and working in Mexico, and the Italian Pier Luigi Nervi.

Gaudí, the pioneer and explorer of more than a half century ago, whose work in Barcelona survived for years merely as a curiosity, has finally come into his own as an influence among the pioneers and explorers in painting, sculpture, and architecture—the creatively young—as few even of his admirers would have expected and least of all he, himself.




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## "I WENT TO THE WEDDING AT SIKKIM"

(Continued from page 115)

read all the carefully prepared handouts designed for visitors. I had also read a concise biography of Prince Thondup, the urbane, charming, intelligent widower in his fortieth year who was about to shatter all tradition by taking for his royal consort, and as stepmother for his three young children, not a Tibetan Princess but an American girl, seventeen years his junior. About the future Maharani from New York City I already knew quite a lot, partly from friends and relatives, partly from some long talks we had had together while she lay in bed at New York's Colony Club recovering from hepatitis.

I felt that I was beginning to understand something of what it was in Sikkim that had drawn a studious, idealistic, witty, pretty, and rich young woman to these people. In spite of her shy ways, her whispery voice, her deferential airs, the new Princess is actually as strong-spirited and adventurous as certain of her early American ancestors: Francis Cooke, for instance, who took passage on the "Mayflower," or Nicholas Noyes who leapt ashore in Massachusetts in 1635, six years before the first Tibetan Namgyals set up their dynasty in Sikkim.

Although in the week before the wedding there had been constantly murky weather, a devastating hailstorm, and even an earthquake one dark night, the morning of the auspicious twentieth—the date selected by court astrologers two years earlier—was beautiful. The five-peaked range of holy Kanchenjunga, Guardian Deity of Sikkim and third highest mountain in the world, appeared in icy splendour along the Northern skyline. The general opinion was that the old Maharajah had been at work on special prayers about the weather. "He never fails. He stopped the rain once for the Dalai Lama's visit, and again when Mr. Nehru was here."

The wedding went off like a marvellous piece of theatre, brilliantly costumed. The bride wore a dress of dramatically simple soft white silk, cut in classic Sikkimese style. Her gold and silver jewellery had been designed by the Princess Co Coo La and executed by local goldsmiths. Somewhere on her person, perhaps hidden in the amulets attached to the chain around her neck, were certain prescribed equivalents of the Western bride's "something old, something new, something borrowed, something blue." These were, in Sikkimese style, badger's hair, a peacock's feather, the dried stomach of a tortoise. Attached to her handsome belt, worked in a motif of bees, bamboo, and snow-leopards, were a toy-size bow and arrow and a sickle.

The Prince had designed the sickle during the previous summer when Hope made one of several visits to Gangtok as a guest of the royal family. Of his work as a designer, Hope had said, "For a long time that sickle just got to look more and more like a can opener. We just sat around all of us—the children too—and laughed and laughed." She has a way of offering reassuring glimpses of pleasant family life in a remote hilltop palace.

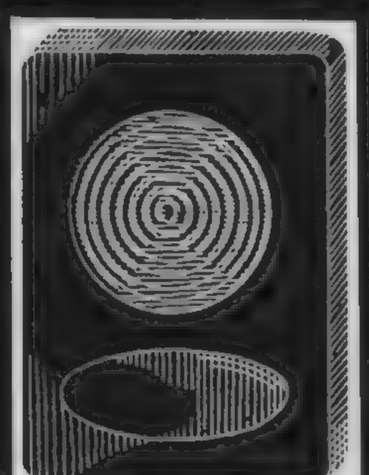
On a golden dais a little higher than the bride's sat the Prince, in a spectacular flaring skirt, a jacket of gold brocade, and a fur-trimmed hat. Dressed the same but on a five-foot golden throne, sat his father, His Highness, Sir Tashi Namgyal, the Eleventh Consecrated Ruler of Sikkim. Delicate, sprite-like, serenely amused, he looked through black-lensed glasses over the crowded ceremonial room. His air was that of a man whom nothing can disturb, not even the behaviour of undisciplined press photographers, or the sight, under his very nose, of the wife of the British Ambassador to India whipping out a concealed camera to snap his picture.

On the right-hand side of the chapel sat the groom's relatives and honoured guests in a variety of indescribably fanciful costumes. The delicate Princess Coo La was bowed a little forward

(Continued on page 146)




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eye colour
all-in-one makeup
for lids, lashes, brows



ceramic glaze
for nails
that need help



triangle lipstick
outlines like a pencil,
applies like a brush

## "I WENT TO THE WEDDING AT SIKKIM"

(Continued from page 145)

under the weight of an enormous Y-shaped Tibetan headdress weighing at least seven pounds. It was sewn with dozens of rows of pearls and other precious jewels until it looked like corn on the cob. There were several ravishing beauties from Calcutta ("wives of the new millionaires") in chiffon saris with beehive hairdos, pale-pink lips, and jewels. The Dalai Lama's sister's unadorned black braids fell right to her traditional rainbow-striped Tibetan apron. Jigme Dorje's sister wore her black hair in long plain plaits. Although her demure dress and jacket were cut like Florence Nightingale's habitual costume, the material was the most subtle of antique brocades. Three of the four Maharajahs—Cooch Behar, Jaipur, and Patiala—wore brilliant white turbans and bemedalled military uniforms, but the genial Maharajah of Burdwan appeared in a stunning knee-length coat of pink silk with a stupendous turban and an equally stupendous sword.

Even the children were figures out of Oriental fairytales. The Prince's two sons wore gowns of gold brocade and small golden caps. His little daughter wore a long skirt and brief jacket of embroidered green satin. Her ponytail was tied back with a pink ribbon. Co Coo La's youngest, entrancing "Baby La," wore a long pink satin sheath to her ankles.

No one in Ambassador's row or among the bride's guests could compete with any of this. The women had done their best with French dresses, handsome furs, airy bits of tulle on their heads. Their men, however, in sombre cutaways, looked singularly like penguins attending a party given by peacocks.

Most of the ceremonial details of the wedding had taken place off scene: elaborate esoteric folk symbology guaranteed to insure good fortune. It had been presided over, outside the *Gompa*, by special lamas and a tall Tibetan astrologer. Although among Prince Thondup's many titles and distinctions is that of Head of the Maha Bodhi (Great Wisdom) Society of India, Hope Cooke had not been required to change her religious affiliation to marry into the Buddhist Namgyals. She went through the ceremony as the Episcopalian she has always been. A serious student of Buddhism, she finds it "very appealing" in part because of its "amazing tolerance." She has said she will raise her children as Buddhists, "if for no other reason than to have them in harmony with their environment."

* * *

In the *Gompa* ceremony little was required of the bride and groom. No rising, no kneeling, no exchange of vows or rings. At a certain point in the complicated exchange of scarfs between the bride's and the groom's representatives there occurred the climactic moment that could be said to correspond to "With this ring I thee wed." The red-robed lamas intoned blessings and passages from Buddhist scriptures, inserting at one point the histories of the two families.

I couldn't help thinking then of some things Hope had said about her own genealogical research on the distinguished Noyes line. (Her Noyes grandparents raised her after her parents' divorce and her mother's death when she was a very young child.) "Those early Noyeses were mostly scholars and clergymen. Oh, Mmm, yes, of course, later they *did* have to do with ships, and Mmm, yes, I suppose that's where some of the money comes from . . . but—to go back to the seventeenth century—some of them then were avid witch-hunters, until they turned up a rather sensational witch of their own . . . I found some lovely names. There was a Mindwell Noyes that got changed—through a misprint—into Windmill Noyes. And there was a Silence Noyes, too. I like that particularly, don't you?"

I looked at her now in her white dress on her golden throne, framed in the brilliant

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a Side Car, too



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purple-and-gold cape that had been placed behind her by the masterly hand of Princess Co Coo La. She looked pale, suddenly very young, but perfectly poised, this unrepresentative American girl who now had a right to the title "Consort of the Deities."

What would she "do with her time" once all the wedding gaieties were over? She wouldn't have enough of it. I thought of all the things she might undertake. She could, for instance, set about making a record of the fast-disappearing customs, costumes, folklore, and traditions of this fantastic Himalayan world where now, at this very moment, one of her new sisters-in-law, in a gold brocade gown with a dagger at her belt, was making three flawless prostrations before Hope's father-in-law.

There he sat, the enigmatic little man to whose powerful position Princess Hope's husband would succeed; monarch of one of the last of the independent Buddhist kingdoms, a painter of semi-abstract mountain scenes, a noted religious scholar, a hospitable host for many years to an extraordinary cross-section of strangers, including now even me who must rise and go forward to present my three black-market scarfs in the manner taught me by my Jeep friend and fellow *basha*-dweller who was adept at high-style scarf-offering to Himalayan aristocrats.

## HAMBURG

(Continued from page 99)

right on the fish harbour itself. Small, popular with food lovers, fairly inexpensive, speciality: Hamburg crayfish and eel soups, and a sort of Hamburg *bouillabaisse.*

NIGHTCLUBS. *Five-star:* for dancing, used by the *jeunesse dorée* of the patrician families; the *Riverside,* Alster Arkaden. Usually a first-class band; owned by an Italian. Excellent food, no floor show but usually frequented by lots of pretty girls.

*One-star:* the Reeperbahn has everything to offer, from the big, breezy strip-tease girl shows at the *Trichter* and the *Allotria* to quieter dance hall places like the *Café Lausen* where the dancing partners are the prettiest in Hamburg but only dance with the customers if invited to. It is different at the *Café Keese* where ladies can make the running and male guests have to take the floor when asked.

OUT-OF-THE-WAY: The *Glocken-Kate,* Eichholz 15, an unusual but popular night spot visited mainly by Hamburg people. The owner, an ex-ship's cook, puts on nightly performances on a remarkable one-man band, a sort of Madame Tussaud orchestra of dummy figures playing different instruments and all done by means of strings, ropes, and pulleys. Absolutely no deception! A sort of Dali-ish nonsense.

## COLOUR TO SLIP INTO

(Details from page 109)

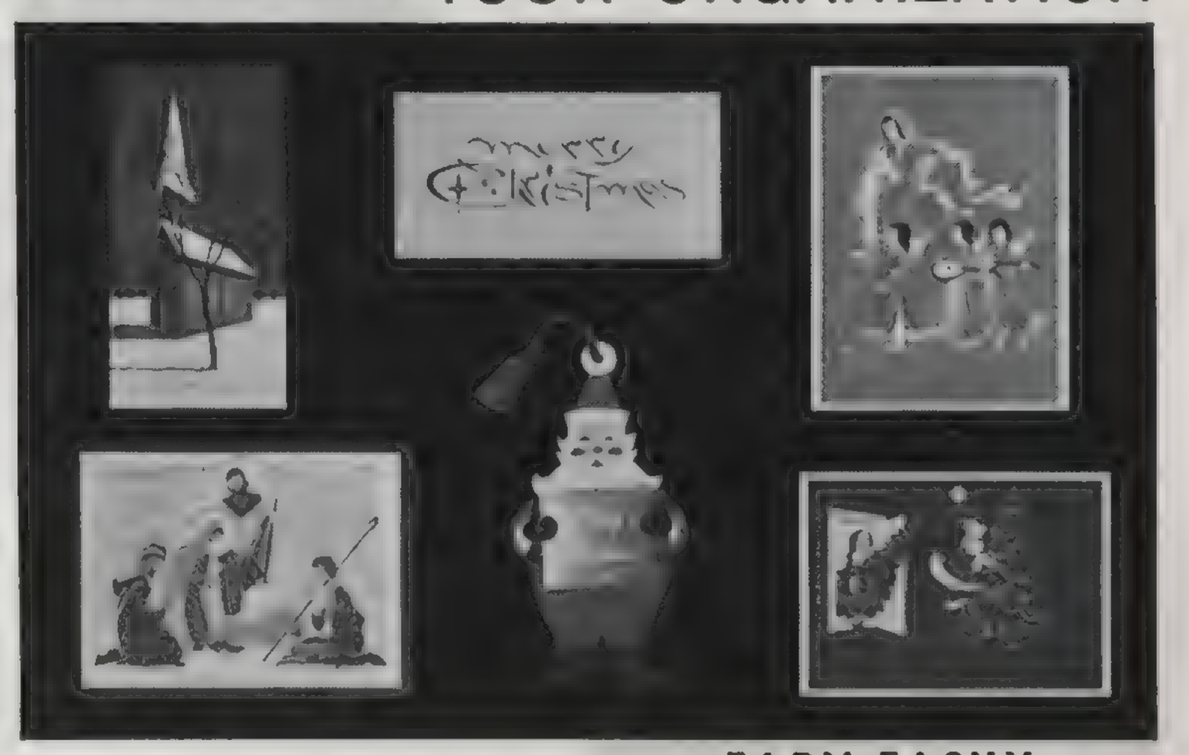
The great white cotton twill raincoat has everything: a look; a Milium lining; a surface treatment to help keep it clean (Scotchgard repeller). The coat, $55. This and the brown Ciner earrings at Henri Bendel. As for the Hansen "Complexion" gloves—they're of double-woven Du Pont nylon.


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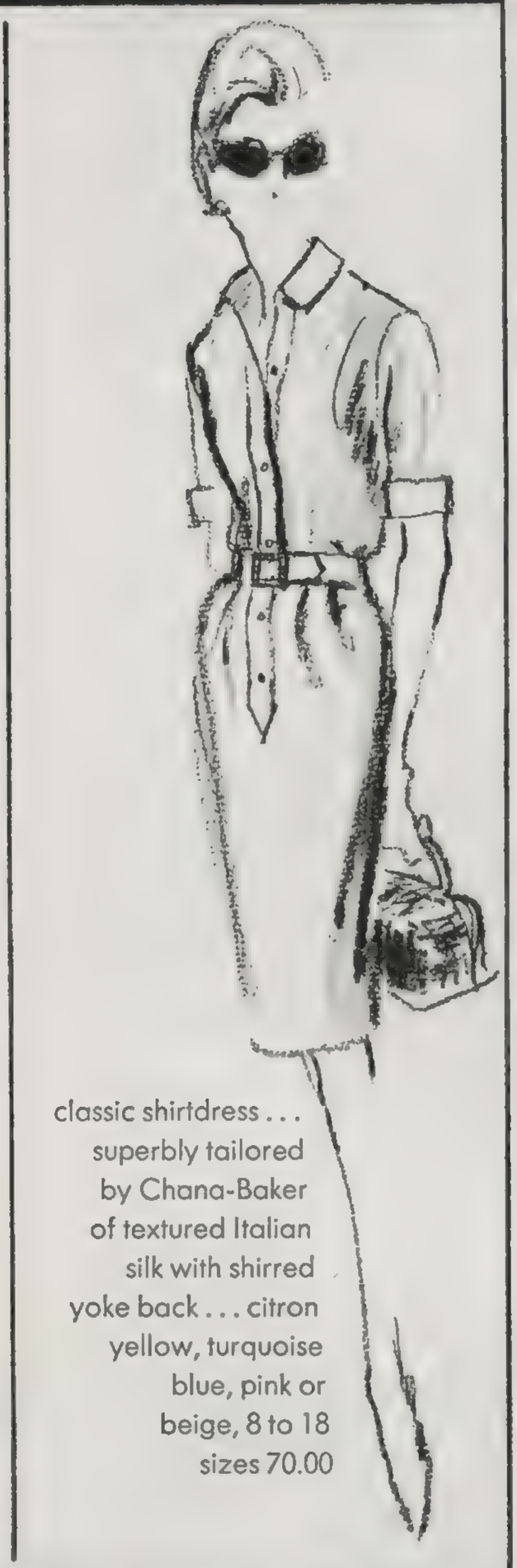
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# Vogue's SHOP

Not to have seen California in summer is, really, not to have seen California at all. Some places flower; California burns. Spectacularly. Already, the ranch country sliced by the great vertical highways—U.S. 99 straight down the San Joaquin Valley, U.S. 101 through the Salinas, U.S. 395 skimming the Sierra Nevada—has bleached out to the pale-yellow shimmer that betrays the pivotal fact, the absence of water; by August, even the famous waterfalls in Yosemite slow to a comparative trickle, and such mountain rivers as the Feather run no longer white but languid, dusted with yellow pollen. The timber goes dry. The fruit comes in. One cultivates acquaintances with swimming pools and air-conditioned cars; one sees barefoot young women meeting planes at Los Angeles International. It is, briefly, pretty hot.

In spite of—or perhaps because of—that heat, summer seems the real California season, the state of mind only approximated the other nine months of the year. There is, of course, that most extravagant of compensatory mechanisms, the Pacific Ocean. Along the coast, June and July remain not only cool but in some cases downright cold ("We *love* the wind," one Carmel devotee explained, on an afternoon fast reaching gale proportions; "It blows out the *fog*"). Begin with the southernmost resorts: those around San Diego, which has the virtue of an almost monotonously balmy temperature, all year; on Coronado, a ferry ride away from downtown San Diego, there is the immense white Victorian folly, Hotel Del Coronado (referred to, lovingly if ungrammatically, as "the Del"), overlooking a rather palmy promenade and, some mornings, amphibious landing manoeuvres as practised by trainees at one of the Coronado Naval stations.

La Jolla, a little up the coast, has a somewhat jumpier, more fashionable look about it. A place to which Texans and Arizonans tend to gravitate in summer, La Jolla has a lazy life dominated by the La Jolla Beach and Tennis Club, where life turns on afternoon drinks in the bar, dinner-dancing on the patio, and desultory dips in the aquamarine-blue cove. The great new force at work in La Jolla, however, is the University of California, now expanding what was once its lonely oceanographic outpost on the cove—Scripps Institute—into a campus which will eventually involve twenty-seven thousand students. La Jolla notes: a great Sunday diversion now is watching sky-diving at Gillespie Field, north of El Cajon. . . . One of the new La Jolla galleries with odds, ends, beautiful things: La Piña. . . . All over, open dune-buggies go careening around the roads. La Jollans use the buggies for shooting in Baja California. . . . In Baja, some thirty miles below the border, the latest favourite restaurant: the pink stucco La Fonda.

Along the coast between La Jolla and Los Angeles, what's-

# HOUND

## in California

new includes, at Newport Beach, the Newporter Inn, a collection of villas with private pools. . . . On the Santa Ana Freeway into Los Angeles, the smash-success restaurant is Villa Fontana; that's in Orange County, ninety-three-thousand acres of which make up the Irvine Ranch, now being massively developed. (A thousand Irvine acres now belong to the University of California, which is building, as some schools build little dormitories, another of those twenty-seven-thousand-student campuses.)

Around Los Angeles: new shops, galleries, restaurants. On top of the new Kirkeby building in Westwood (where the University of California has one of its *old* twenty-seven-thousand-student campuses), the Kirkeby Center Club has red marble columns, glass walls with views. . . . The great restaurant veer is toward such small places as La Scala, Au Petit Jean, Dominick's, and, for Mexican food, Por Favor. Opening July 5: The Bistro, with Kurt Niklas (who was at Romanoff's, when Romanoff's was) in charge; owners include the William Wilders, Dominick Dunnes, and Jerome Ohrbachs. . . . What many do now on Monday nights: visit the galleries along La Cienega, then stop for onion soup at Barney's Beanery. Art excitement: the Marcel Duchamp exhibition, June 11-20, at the Pasadena Art Museum. . . . A two-hour drive from town, high in the San Jacinto Mountains, is Tirol, a new restaurant, all views and fireplaces.

In Santa Barbara (which Southern Californians think borders San Francisco, and Northern Californians think borders Los Angeles), Gatsby's is the favourite new young place for beer and dancing. . . . In the hills, Mrs. Donald Bear opens her spectacular house for art shows. (The great thing is to get invited to her Sunday openings.). . . In the works at Santa Barbara: the inevitable (midget) ten-thousand-student campus of the University of California. . . . In spite of murmurs about "commercialization," Carmel and Monterey remain extravagantly beautiful; Carmel lively with new shops and restaurants, Monterey revamping its Cannery Row—the canneries taken over by architects, galleries, decorators.

In San Francisco, of course, summer differs from winter only in that the Giants are often in town. The wind blows, the fog comes in; there are some brilliant days when the city glitters like the Diamond As Big As the Ritz. New: the transformation of Union Street, once drab, into a collection of really good shops and galleries, including a bright-blue place, Pantechnicon. . . . Talked-about restaurants: Trader Vic's, still and maybe forever; Villa Taverna, where one sees—among the espaliered lemons and oranges—presidents of banks and steamship companies, plus good-looking women. Villa Taverna is strictly for members; to the pride and occasional panic of the natives, very little else in California is.


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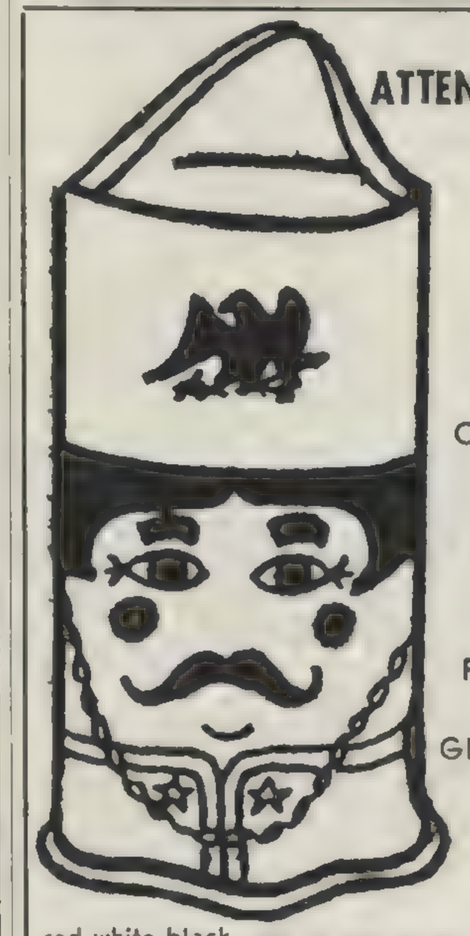
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# HOUND

## in California



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Expert tennis idea: open neck, belted waist, slightly puffed elasticized pants. Designed by Gussie Moran, in white waffle cotton piqué. Also in blue; sizes 8-14. $17.95. John Hogan, 7th and C Street, San Diego, Calif.



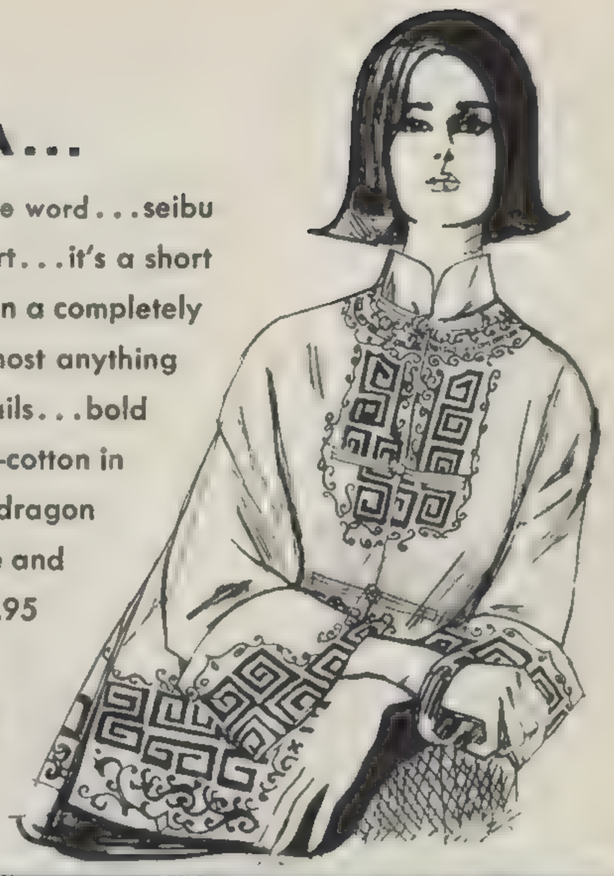
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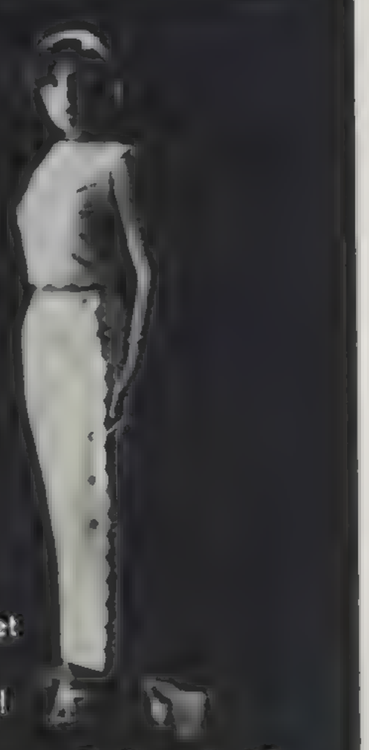
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# HOUND

## in California



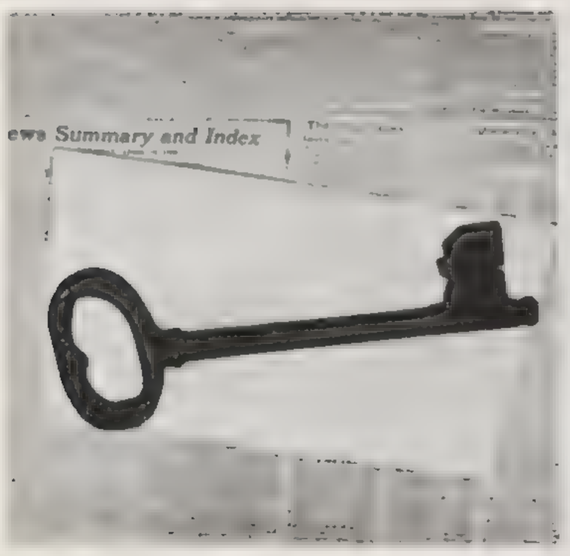
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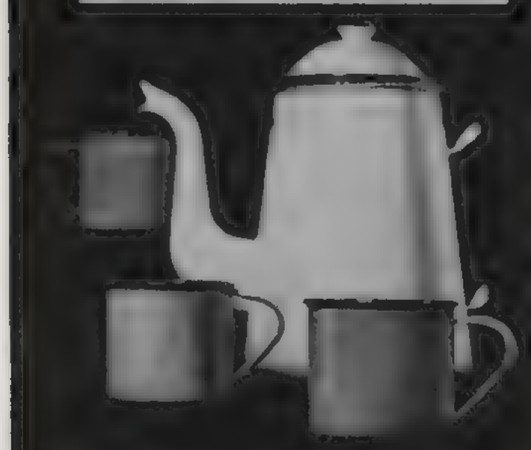
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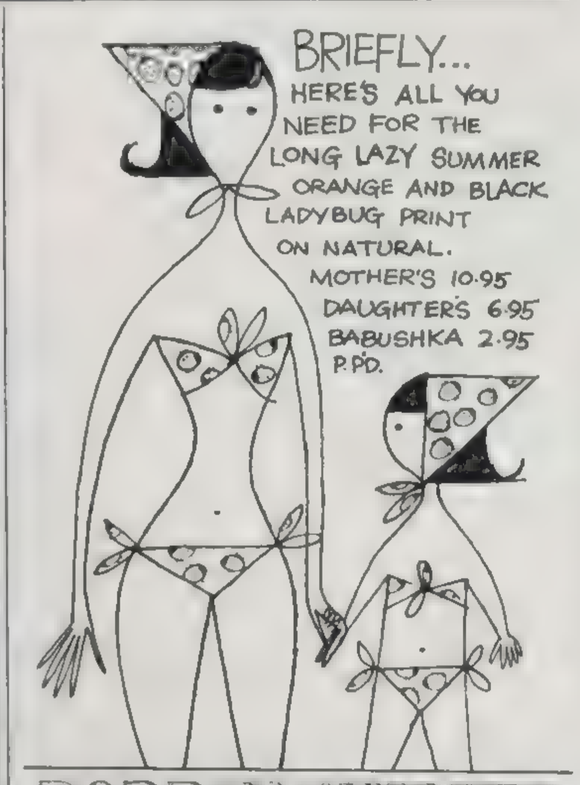
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Distinguished resort hotel renowned for its Food and Service. Directly on Atlantic Ocean, superb sweep of pvt. beach. Equally distinguished clientele enjoys ocean-side pvt. pool, outdoor dining terrace. Air-cond. Bermuda room & Bar. All outdoor sports. Supervised children's activities. Only 50 miles from NY, convenient to Monmouth Park Track. Write for brochure. Phone 449-5000 (area code 201). F. H. Standen, General Manager.

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Directly on the Ocean with our own private bathing beach. Beach Club and superb private pool, in one of America's most fastidious resorts of beautiful villas and gardens. Cocktail Room, dancing, every luxury, and all sports, golf, tennis, sailing, fishing, supervised activities for children. Near Monmouth Park. Open June 27th. Color Brochure. Fred O. Cosgrove, Owner-Mgr. Phone 449-8800. Area code 201.

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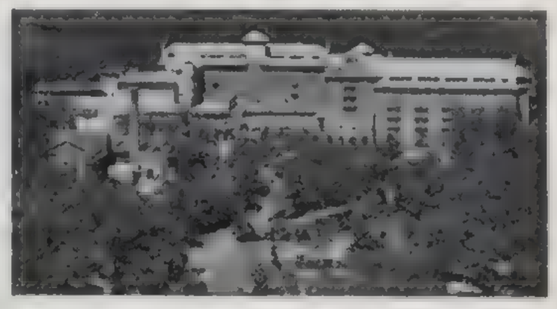
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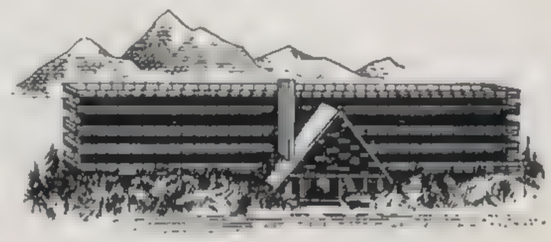
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OCHO RIOS



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THE Travelog section is listed for your information and convenience when planning a vacation or holiday. The hotels and resorts listed excel in hospitality, food & pleasant atmosphere.

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Two sport shirts for whenever the In life is out.
*Above,* one of the newer pinks. Maroon and pink woven together in a cotton-mesh polo-collared shirt.
Short sleeved and cool to wear.
Great with bright red shorts. Or with slacks ranging all the way from grey flannel to natural or white linen. Sizes S to XL. About $8.
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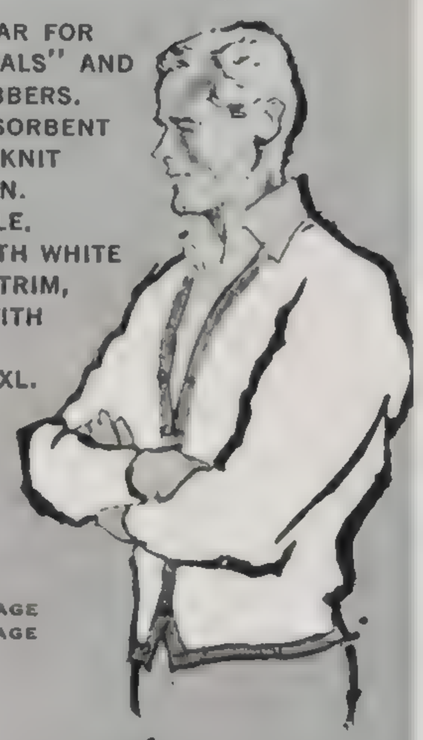
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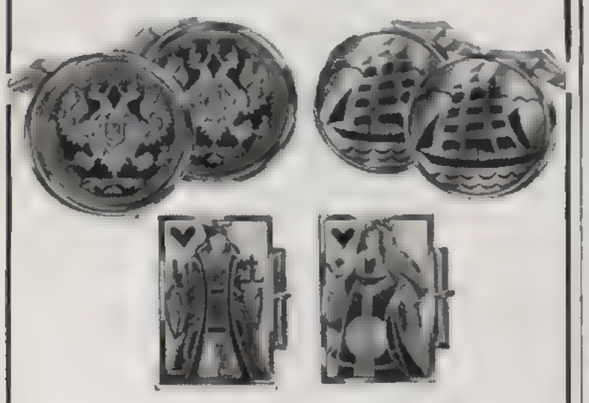
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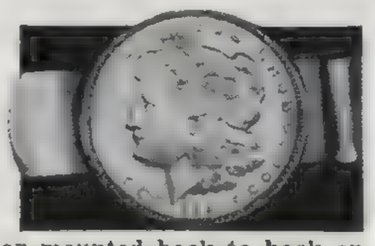
510 Madison Ave., Bet. 52 & 53 Sts. N.Y.C.

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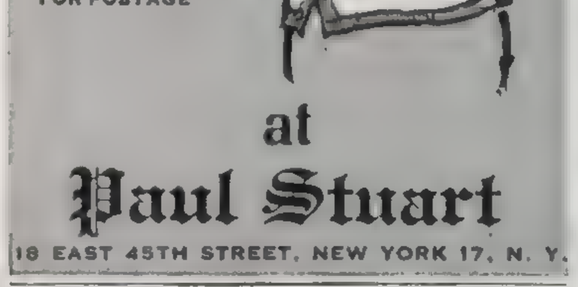
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**PATIO CADDY**

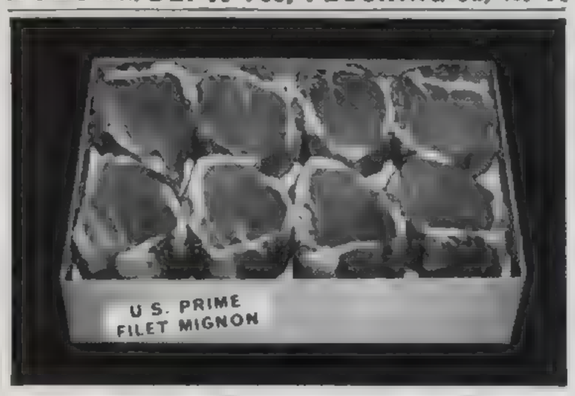
A welcomed newcomer to gracious outdoor living, is this handsome Patio Caddy. Three bottle holders woven of natural sisal twine, joined on a wooden frame with easy carry handle. Perfect for wine, soda, etc.

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Country separates—handsomely turned out in bamboo beige, to wear together or mix with vibrant colours. Wraparound denim skirt, $18. Shirt of pima cotton, $16. Dark-brown cowhide braided belt, $14.50. S,M,L, at Phelps, RD Box 44, Skyland, North Carolina.

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From Italy, barebones sandals in brown leather, held on by the simplest combination of leather heel-straps and natural rope thongs. Just the slightest suggestion of a heel. Sizes 4-10. $9.50 ppd. At Bloom Shoes, 311 6th Ave., N. Y. 14.



# HOUND



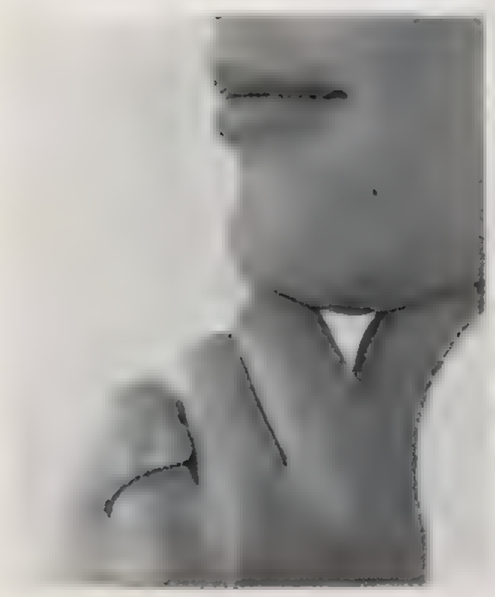
Under a hot sun, over a bronze tan—the sparkle of white. Here, a white dress with a wide, slightly curved neck, bloused top, soft, straight skirt. Has its own cord belt. Also in bone, pink, black, green, aquamarine. Of linen-weave rayon. Sizes 8-20; short, medium, long. $10.95 at Old Pueblo Traders, 622 South Country Club Rd. Tucson, Arizona.



Proper treatment for garden-fresh asparagus—The two-part aluminum steamer, left, cooks asparagus as it should be cooked: upright. Upper unit collapses raising the asparagus for easy serving. $13.95 ppd. Bazar Français, 666 Sixth Ave., N. Y. 10.



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Striped ring—bogus gold and clear pavé brilliants. It tapers slightly as it rounds the finger. $24.20 tax inc. Hattie Carnegie, 42 East 49th St., N. Y. 17.

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No... but our new CARYL RICHARDS Olive Oil Permanent forms the essential basis of her luscious hairstyle. In fact, for all of today's softer, graceful styles, a CARYL RICHARDS salon wave is a 'must'. It creates the body, sheen and softness your hair needs for our lastingly lovely hairstyles.

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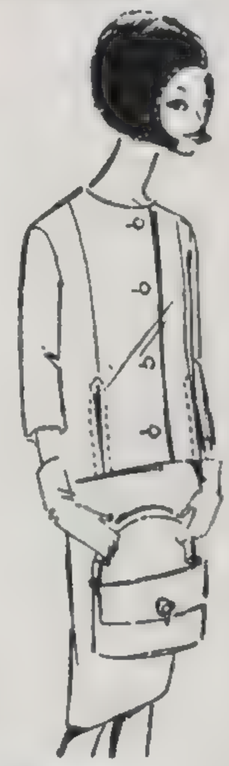
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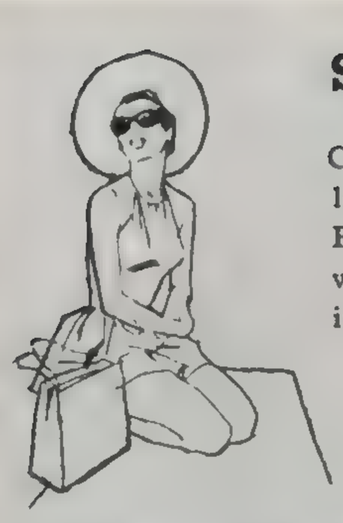


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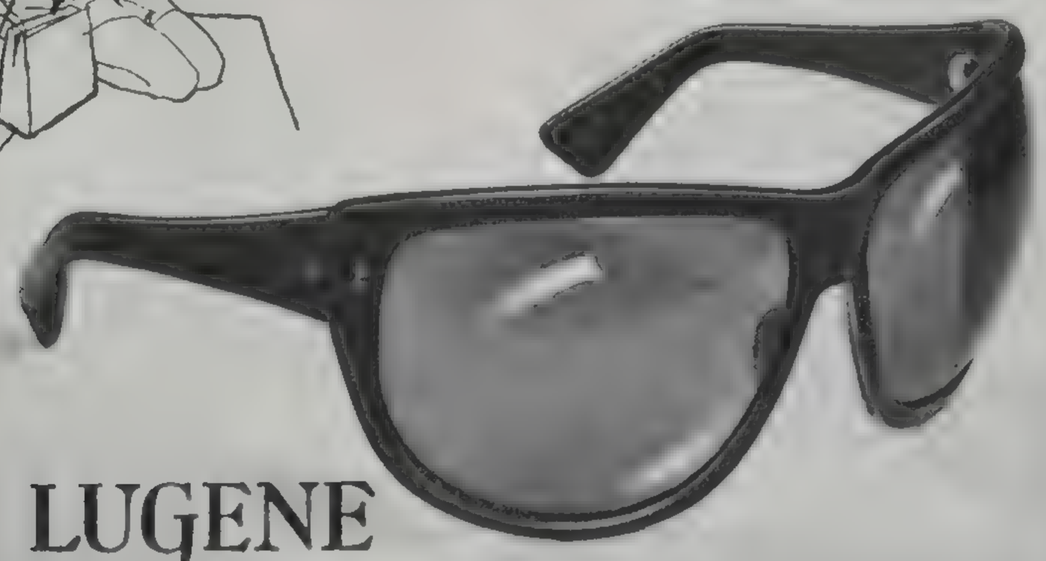


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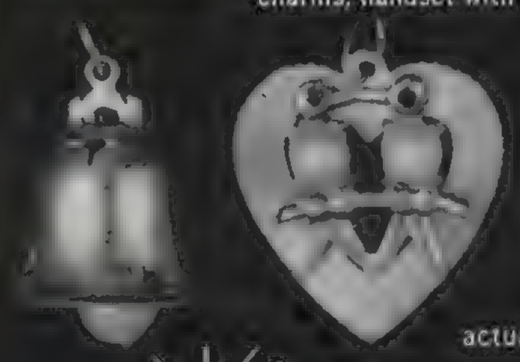
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Dotted shift of polished cotton softly cowled over bare, bare arms. We like it with lots of white—gloves, hat, chalky earrings. Navy blue, red, green, black, or yellow with white dots; matching sash. Sizes 8-16. $35. July 4, 983 Third Ave., N. Y. 22.



Eyes in the night—dark-brown stoneware badger to light a porch or patio. The candle fits in the badger, shines through its eyes. 7″ high; 5″ in diameter. $6.50 ppd. Gunther Watson, 227 East 50th St., N. Y. 22.



From Italy—cotton shorts and beach shirt in the boldly printed bright colours with which the Italians are making such a splash this year —mustard, magenta, yellow. $50 ppd. Matching bikini top, $10. Countess Imi, 667 Madison Ave., N. Y.



Bright yellow country carryall, of heavy homespun, with a dark-brown leather handle and brass-ring closing. 10″ x 13″. By Davey's Bags. $12 plus tax. Saks Fifth Avenue, 611 Fifth Ave., N. Y. 22.

# HOUND



White silk surah dress with bold bursts of flowers—cerise, purple, yellow, pink, bright blue, green—centred in front and back. Buttoned across the shoulders with seed pearls, and shirred from a high yoke. Sizes 8-10. $145. Lilly Daché Boutique, 78 East 56th St., N. Y. 22.

One way to bring the wonderful smell of summer indoors and keep it there into autumn: potpourri of summer flowers—roses and peonies among them. In square glass apothecary jars. ½ lb. jar, $9.50; 1 lb. jar, $16.50. Sarah Potter Conover, 680 Madison Ave., N. Y. 21.





Evening dress of heavy carved white cotton ottoman, with a wide curve of neckline, lowered waist. Belted at the front over a panelled skirt. Sizes 6-14. $125. By John Kloss, at Eleganza, 61 Main St., Millburn, N. J.



Collector's eggshell: Conch-shaped pin of 18-carat gold with a spill of Persian turquoises edged in diamond-studded platinum. $475 ppd., tax inc. at Merrin Jewelers, 530 Madison Ave., N. Y. 22.

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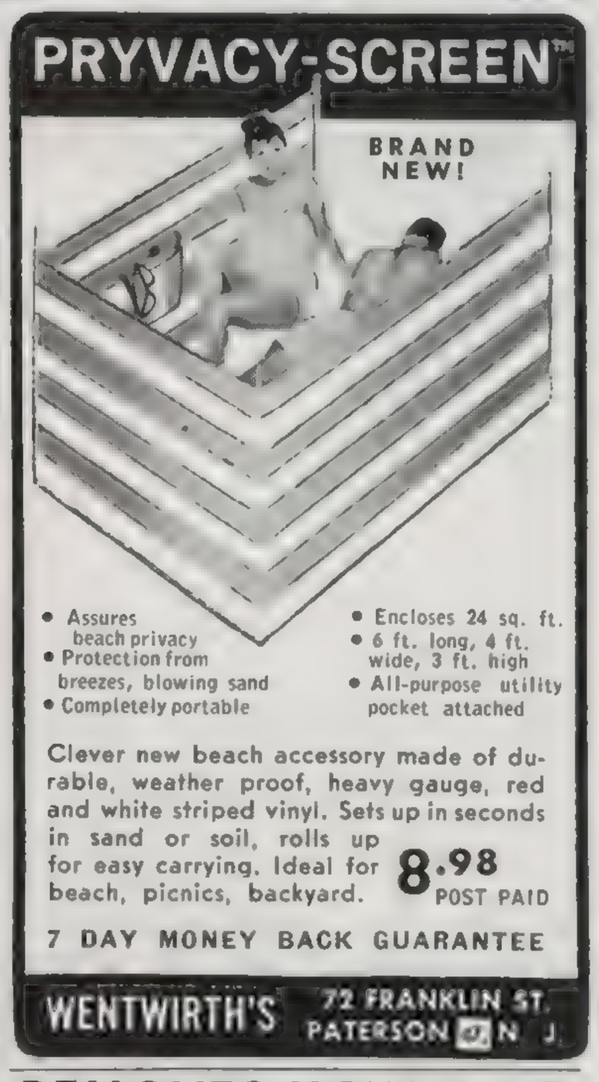
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THE MITCHUM CO., DEPT. 7-FX
PARIS, TENN.


Vogue's SHOP



Collarless, white cotton piqué tennis dress with its own Orlon sweater for after the game. The skirt has pleated panels appliquéd with clusters of lush red strawberries —these, on the sweater, too. 8-16. Dress, $30; sweater $18.
By Virginia Krementz.
At Abercrombie & Fitch, 360 Madison Ave., N. Y. 17.



Sling-back sandals of white kidskin, buckled across the front, set on curvy little wooden heels. By Fiorentina.
Sizes 5½-9; A-AAA.
$25 at Henri Bendel, 10 West 57th St., N. Y. 19.

Checked windbreak of blue-and-white cotton gingham. Hip-length and hooded—good protection against sun and wind over a bathing suit, or as here, over bright white twill shorts. Jacket, $22.95; shorts, $7.95.
Both: 8-14; at Jax, 7 W. 57th St., N. Y. 19.



Newest weapon in summer's battle with the bugs: an electric insect killer which guards 1,500 cu. ft. just standing still. Uses no more current than an electric clock. Mechanically guaranteed for 10 years. Each unit comes with 10 Lindane tablets. 1 unit, $1.95; 2, $3.89. Extra tablets, 40 for 79c.
All ppd. Spencer Gifts, Spencer Bldg., Atlantic City, N. J.



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Round-necked, hip-length cotton jersey T-shirt from Italy, in Mediterranean colours—vibrant red, seaweed green, hot orange, bright blue, chianti. To wear over shorts, pants, a piqué beach skirt. S,M,L. $5.95 ppd. Le Sorelle, 137 E. 56th St., N. Y. 22.



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Starch-white pullover of crisp, cotton-lined dotted Swiss, slit at the sides and neck. Added freshness here: a white organdie scarf edged and tied with flowery French ribbon. Shirt, S,M,L, $19; scarf $6. Both by Azalea Originals, at Bonwit Teller, 721 Fifth Ave., N. Y. 22.



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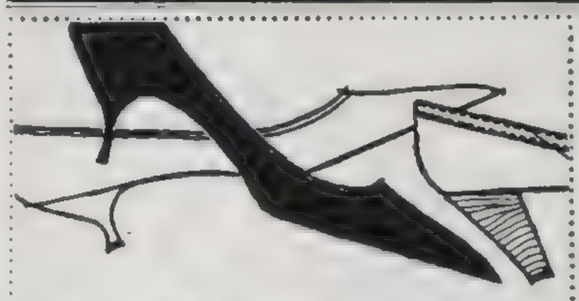

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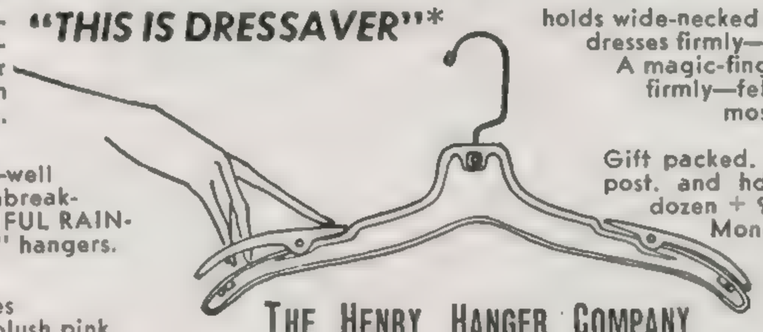
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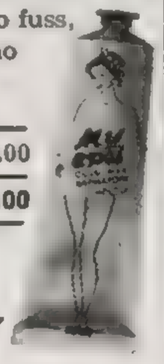
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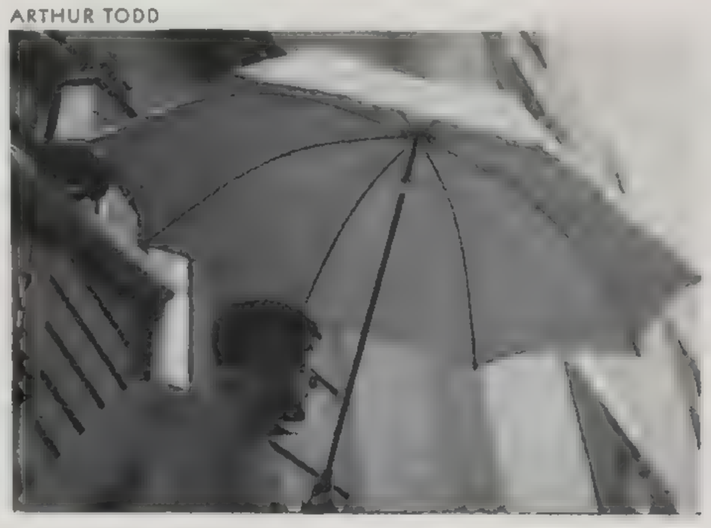
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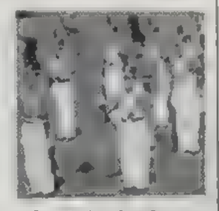


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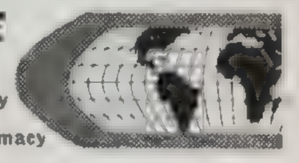
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